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Signs of Life

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Life of Signs

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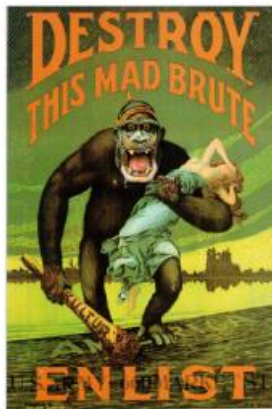
S E M I O T I C S

Ronny Julius C Verlet

This publication on Semiotics intends to introduce the world of Signs to a broad public.

Signs play a prominent role in our life, not to say that Life is just Signs. Signs have created man's most significant opportunities, but also the most significant threat to humanity.

Modern society is back to the point where it began in the struggle for survival. This time, it is not the biological survival which is at stake, but the survival from the Signs. Mankind has reached its current level of development and prosperity thanks to the capabilities of handling Signs. But the Signs became aware of their power. Signs have taken over from man and rule nowadays the world on their terms. The man is subjected to the ruling of Signs. Mankind risks being exiled from humanity by the armies of the Signs.



TO FIGHT THE TYRANNY OF THE SIGN EMPIRE.

Because Signs as visual representations prove to be most effective in the transfer of knowledge, I have made efforts to use extensively visual maps to explain the meaning of the texts.

There is a broad range of references which will help to study more in-depth Semiotics and related topics and to read about other views.

The first part of Signs of Life is an InfoGraphic representation of what Life is and how Life can be reduced to a Sign System.

The second part is an introduction to Semiotics or how we 'feel' signs.

The third part is the Sign System in real life and society.

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Part 1

Signs of Life

WHAT IS LIFE?

There is no answer. All attempts to reveal what life is will mention the terms: systems, senses, information, communication, relations, reproduction, environment, growth, adaptation, exchange, diversity, etc.

There is an abundance of species which act according to living principles.

Total estimate of living species 8 700 000 from which:

Animals	7 700 000
Plants	300 000
Fungi	600 000
Single-cell (movers)	36 000
Chromista (algae)	27 000

Within these living systems, there are subcategories which show similar operational characteristics as higher order structures. Most are specialized in one or another function which supports the higher level. Again the mechanisms rely on communication, sensing, relations, reproduction, etc. The human body counts some 30-50 trillion cells with each cell 2x 3 billion DNA strings. The whole body gets the help and disturbances from some 500 trillion bacteria divided over some 500 bacterial species. The number of human organs which perform a specialized function is 78, plus 206 bones plus 600 muscles. All these body parts, subassemblies, supportive species, hostile species, communicate with each other, share information, perform energy exchange functions, renew, remove, etc. according to some principles which the smallest of all share with the biggest or most sophisticated species, the human person.

This is what **s e m i o t i c s** is about.

THE LANGUAGE OF LIFE CALLED SEMIOTICS.

Mating rituals, falling in love, blush, lipstick, fashion, art, ethics, religion, politics, science, mathematics, colors, music, appetite, disgust, dreams; all those things are just languages belonging to the supreme and one system language of Semiotics. It is the world of signs, codes, meaning, icons, signals, expressions, symbols, symptoms, indexes, and interpretations which are just words out of the meta-language of Semiotics. The core medium which leads to actions is the senses, feelings, analyses, and valuations. The purpose of this meta-language is the preservation, the well-being and the dominance of the species. As one species cannot reach that goal on its own, the meta-language serves the purpose of making alliances or organizing defense with other species, an activity which we can call Politics.

What Semiotics is, we cannot know, for the same reason, we cannot know God. Our self, our intelligence, everything which is part of our operation belongs to the same meta-language. If our thinking is part of the process, we cannot find out about that process by thought. We only look into a mirror, and a mirror never can tell about itself. The mirror is not a mirror when it does not mirror. If we cannot know Semiotics, the only thing what we can do is practice semiotics and make full use of its methods.

Because semiotics covers every action in our life world, we have to split up Semiotics into areas of interest. From micro to macro, scientists have created subjects like Physiosemosis on a physical and chemical level. Next level is Biosemiosis which starts from DNA and RNA components to cells. This level is followed by Phytosemiosis describing the plants and the interactive processes with the environment such as sunlight. Higher is Zoosemosis covering operations between plants and animals. Highest is Antrosemiosis, where we humans get directly involved.

More focus on the communication and information processes (neurons) and chemical interaction across the levels is called Endosemosis and Exosemosis. There is yet another division made: Theoretical and Empirical Semiotics. Because we want to benefit from the knowledge, which is a semiotic action, I try to follow the empirical path close to the social life of every day. This daily

living in modern times fills with communication, media, and consumption. We lose direction by all the topics and messages coming from the overcrowded press. We even cannot operate anymore without these media channels. We feel that we no longer can control our destiny. We are entirely suffocated by data and information. Making sense or meaning out of the overwhelming masses of signs, it is impossible for Signs to impose any meaning on us. One lesson I have learned from Semiotics is that data and information get more value and clarity when presented in a way that lures our senses.

THE MAN IS A SEMIOTIC ANIMAL WHO HAS LEARNED TO MANAGE SIGNS AND ENDED UP BY BEING RULED BY SIGNS.

We all have learned about Evolution and about how species have appeared and disappeared from the globe. We are told that survival is a matter of strength, fitness, being lean and smart, we adapt to the changing environment, we manage strategy and tactics in dealing with the other species and the habitat. Also, elements of chance are added to the models of evolution. The models used to grasp Chaos have been very helpful recently to understand Evolution. Most of these theoretical models of development are taken over in life society where we talk about the lean organization, competing for skills, self-organizing teams, the positioning of a product line, etc. In this way, it makes sense to study Semiotics and the system aspects of how Semiotics functions. It is in this System of signs and meaning that the human race along its evolutionary path has subjected Nature to a great deal. In one direction the humans want to extend its reach to space, and in the other dimension, we want to program our very own brain and the formulae of life on the level of DNA, RNA, and cells.

The humans also belong to the herd species like so many other living creatures. We can question who or what is the Leader of the human herd? What is the goal of the species Humanity? How looks the plan for execution?

Some people will answer: it is capitalism, free market or politics. But there does not exist a Mr. Capitalism nor a Mrs. Politics nor committee Free Market. There are only billions of people and millions of organizations. All run an own operating system, interact, share, destroy, build, communicate, grow and die one day.

All these interacting individuals are subjected to their environment they live in, we are subject to all kind of laws, and we follow the process of evolution. Some contemporary human individuals are still confronted with the primer rules of survival tactics. But survival has no longer the meaning of what survival was for our ancestors who had to hunt for food and fight for shelter. We no longer have to fight for everyday physical survival. At least most people in the developed world no longer wake up with the concern of physical endurance. Today we have to fight to be able to participate in society, to get a job with a decent income to sustain the family etc. Society is offering plenty of goods and services at its terms and conditions. One of the primary rules of the new system of modern society is that you have to conform to the Sign System. A few examples of the regulations of the Sign System are, e.g., that you shall be a perfect partner in marriage, you will become a model employee, you will be perceived as a beauty, be sexy, have many Facebook friends, you will be connected to as many as possible friends day and night so that you will share and accept any message. People no longer have to worry about an empty stomach and a shelter for the night. Surviving got new dimensions such as: where and when am I allowed not to be perfect? Where and when may I feel tired? Will I ever be allowed to show sadness and to mourn? To survive is to free oneself from the mass hysteria to consume more, to belong to, to show perfection. To survive is to free yourself from the signs imposed on you by the Sign Empire.

We can no longer live our physical body; we are not allowed to respond to signals given by our body what we should do; nor do we live a mental life which we want. The signs no longer wish to support us; the signs want a life of their own. Signs feel important. Signs want to show off and paint the exterior of our Self into a Sign Personality. Signs make up the content of life with job titles, a color of skin, gender, dress, medical records parameters, icons, achievements, fashion, etc. Signs have started to organize an own living as if it were organisms. The organic sign system behaves like real physical organisms. The world of signs imposes its laws, want to dominate and propagate. One of the mechanisms of the organic sign system is to subject and control man. When you want to control a person, you will set rules of how that person shall interact with the signs. Just

like in the army when you meet a superior, you have to follow a sign ritual. The signs, by which we physically live, operate in a clear pattern which serves the purpose of evolutionary tactics such as survival, domination, minimum efforts, and energy. We eat when hungry; we sleep when tired. Living in the modern society means that we have to handle much more other signs, than the primary physical signals. There is a dress code in the office, and at leisure time, you have to put on the masquerade, etc. Our environment is full with media exposure and consumer goods. Does this affluence fit into the evolutionary trajectory of the humans? To what can the evolutionary signs be pointing to when we see that this opulence comes at the cost of the destruction of the environment and its natural resources? Instead of managing the situation for long-term survival, we are destructing our physical habitat and risk our continuity of existence. In evolutionary terms, this could be interpreted as a battle of the fittest group of society to destroy a surplus of human population and to safeguard the resources for a minority of wealthy people. It is imaginable that this could be a conscious human program? The fact is that it happens right now. What happens is because and through signs. Did we lost control over the signs and did the sign has taken over and get control over the humans?

Paradoxically we humans as organic species, only win from the signs when we die.

When we die, all the signs that kept us living will stop. The billions of cells end executing their tasks as no longer signs are received and interchanged. Once you have died, you become yourself a sign for the others. You are now some statistics, like the age of death, the cause of death. The living people will handle you further as a set of signs such as the burial ceremony, portrait, administrative procedures, cemetery monument, etc.

Part 1 is intended to familiarize with the system of signs of the living organisms. Our body is just one massive machine of organs and organisms that process signs. Our environment is a similar system of parts that communicate with each other and perform functions which fit the whole. All arrangements are just subsystems of One mysterious machinery of exchange of signs that happen between species, organs and organisms and their

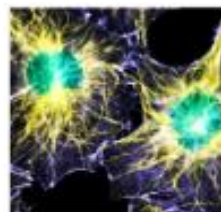
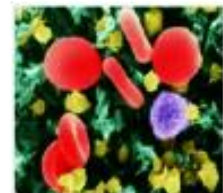
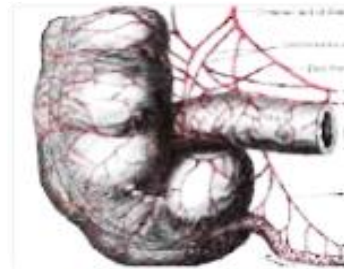
environment. All these species and systems interact dynamically with each other, physically in space and time and overtime in the evolution process. Some do this in a direct way, others in a distant way.

Part 2 is the technical part of the sign operation named Semiotics. In this section, we learn about how our eyes and brain interpret and manipulate the visual input. Here we learn about how signs create meaning in graphic design and art. In part 2, I illustrate how signs are used to influence in marketing and advertising.

Part 3 is an extension of the world of adverts and will demonstrate how signs have penetrated all corners of our social life. An attempt is made to understand the System aspects of what I call the Sign Empire and speculate where this System will bring mankind.

Let's start by experiencing what means ' living .'

The living is in the first place to be aware that we are part of and that we all play a role in one great system of interrelated living species organs and organisms, integrated over space and in time.

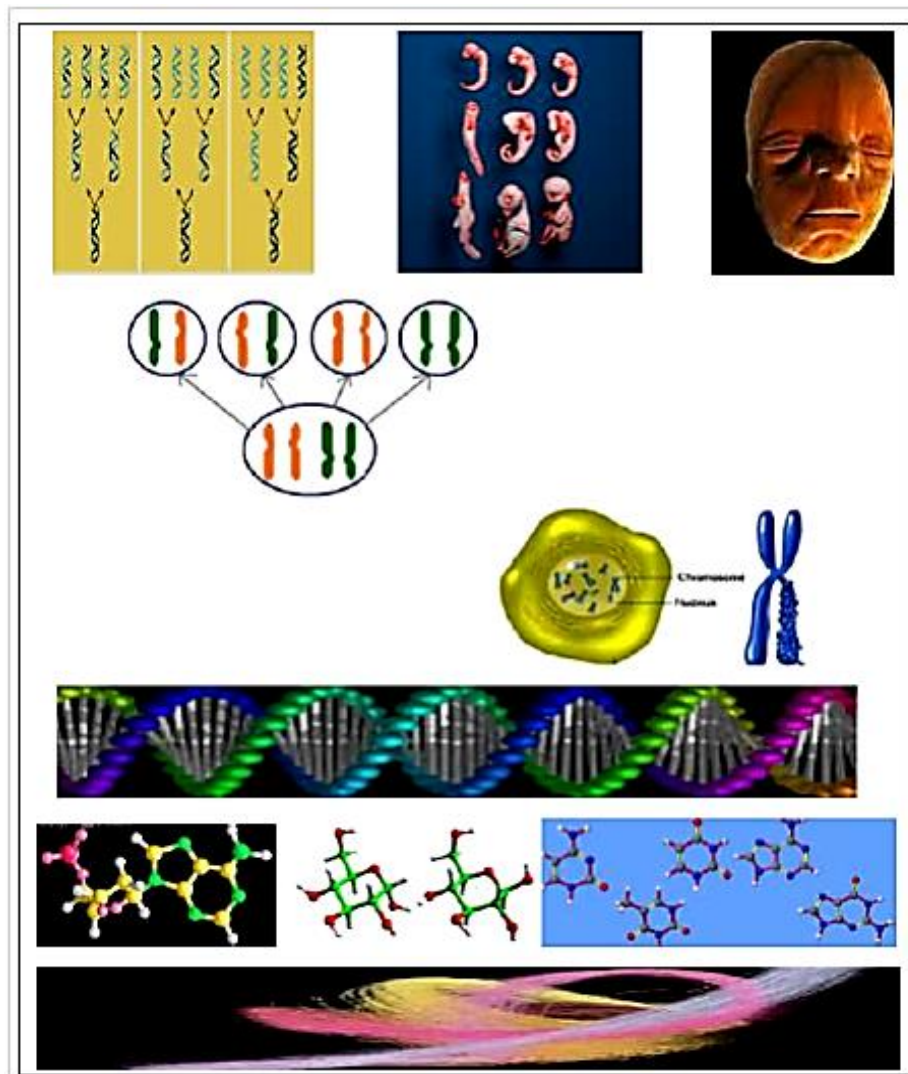


SEMIOTICS FOLLOWS THE PATH OF EVOLUTION.

Out of Chaos emerged Order.

Diversity and multiplicity of the components of chaos arrange and ordered to SYSTEMS. Systems' organization contains INFORMATION on how, what, where and the quantities which the system comprises.

The process of the ordering has repeated itself by the same forces that have ordered chaos. Information, memory, and adaptation have made the system surviving. The motor of that process is multiplicative adaptation and growing complexity.



THE PRINCIPAL MILESTONES IN THE EVOLUTION OF SPECIES.

After the Big Bang has energy and material spread expanding the universe. It is by chance that the CHAOTIC processes resulting from the Big Bang evolve to stable modes from which stars and planets were born. The laws and mechanisms from chaos play on all scales, from macros like galaxies to the micro scale of atoms and molecules. On the micro level of particles, we see that atoms of different compositions form materials which classify in the table of Mendeleev. MOLECULES composed of various primary materials also reach stability according to the laws of chaos. These rules explain how a chaotic process will evolve depending on the initial conditions, environmental conditions like temperature, pressure, micro-energy levels which act as attractor or repulsors, initiators, and inhibitors like the catalyst. Molecules can reach stable conditions or several modes of stability or unstable modes or can split into subsystems or join to macros systems,

The step from molecules to the status of LIVING material is obscure. On the other hand, the characteristics and mechanisms which associate with living organisms are evident. A replication of the same molecules keeps the primary data which make the properties and characteristics of the molecule. These molecules are called DNA. Macromolecules specialize in different functions and organize in groups to form CELLS. Higher order ORGANISMS grow out of groups of Cells arranged in an increasing complexity and specialization.

In this trajectory of evolution, there is one non-material element that plays a crucial role on all levels and which can be called the motor of development: **SEMIOTICS**. The engine is a blend of signs, information, and meaning which all steps, all levels, all times, give direction to the path of evolution.

The theory of chaos contains phenomenon which we observe on all levels in Nature,

The mechanisms are the same as what happens in the Universe. Also on other levels, we recognize these processes like in Economic and Social Movements.

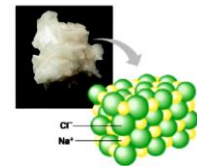
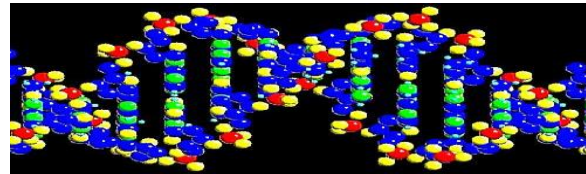
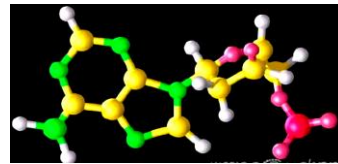
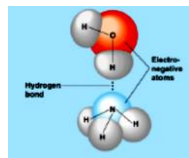
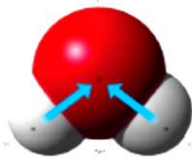
This phenomenon cannot be reproduced in linear mathematical models. We have to use computer simulated models which are in fact virtual experiments.

This type of phenomenon evolves from a chaotic pattern to a more stable situation. In most cases, there are different solutions or permanent positions that can be achieved. The choice of which will be determined by the boundary conditions and the starting situation of the whole system. Sometimes the system can evolve and disappear completely.

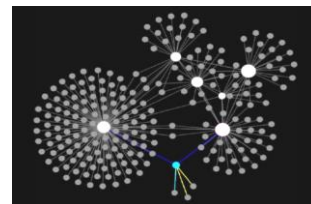
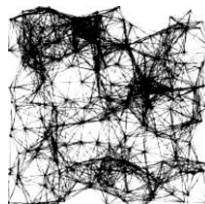
The primary drivers of the system are called attractors and repulsors. Sometimes there can be in the order more of these points of attraction and repulsion, and these points can be variable in time or other system parameters, on their own as well.

Sometimes it will be a minor disturbance which triggers the whole process to start the evolution to another stable situation. This is called the Butterfly effect. It can happen that during the progression to another phase that more possibilities occur at one point. We called this a bifurcation and fractals.

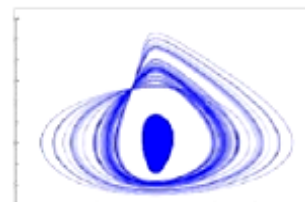
We find an excellent example in Chemistry, what is the science of the material-forms, natural or artificially man-made. The formation of molecules is made by forces of attraction and repulsion between the essential elements or groups of them. The creation of stable molecules is a dynamic process where the outcome depends on the initial environment of, e.g., temperature, pressure, energy, magnetic fields, exchange with the outside, disturbances, etc. All the forces of attraction and repulsions will keep the whole system in balance under certain circumstances.



The whole is made up by the principles of SYSTEM COMPLEXITY. These principles make up building blocks which are governed by *relations* and *feedback*, *balancing processes and equilibrium positions*, *quantities and the connections between Systems*.



In this way builds Nature like we see and experience it in our life world.



Stable patterns come to an immense variety of shapes like:



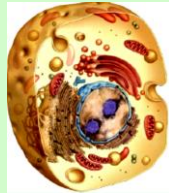
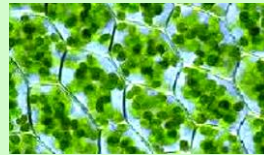
We should not forget that we are acting on the same principles and that we are part of the same master game. How smart or intelligent we might be or evolve, we will never escape from being part of that game. Every observation we can make, is just a self-observation of the rules we as we are made of - ourselves. The only contribution or revelation we might acquire by all our efforts is to map the complexity of the master game and to take part in the creation of new materials, ideas, shapes, and products. In part 3 I will explain how science has helped to understand the processes of how we communicate and how complex systems can operate. In fact, the in-depth knowledge is still very poor. We only have the name 'SEMIOTICS' which is supposed to reveal the language of Nature from simple molecule to the human body. Science tries to decipher the language of all material, from chemicals and organisms via the blueprint of Systems and Complexity and how the mechanisms lead to change and create stability. The designs have evolved which are framed in the Evolution Theory. The key driver of the mechanisms in the Evolution is represented in the simplified map below.

The principal terms which make up the essential components of the language of life, attraction and repulsion forces that lead to dynamic changes in the chaotic system. These effects lead to stability or chaos depending on the environmental circumstances, the initial situation and the boundary conditions. The underlying processes are mathematical algorithms, system containing feedback and feed-forward mechanisms, complexity management of change and balances, adaptive systems, bifurcation, memory, replication, heredity, mutation, evolution.

SYSTEMS AND COMPLEXITIES OF LIVING ORGANISMS.



Mono Cell to Multiple Cell



Cell Complexity



System Complexity

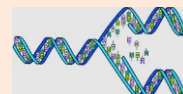
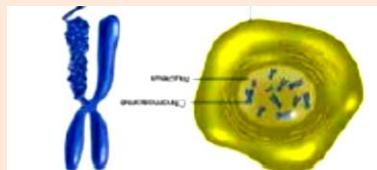


THE EVOLUTIONARY PATH.



Adaptation to the Environment, Bifurcation, Heredity, Mutations. Replications, Memory

Are the major processes



Important in the whole story is the:

DEVELOPMENT OF OUR MENTAL CAPABILITIES.

The first step of mental development is the awareness of stable patterns at a given moment. The next step was to give meaning to that distinct pattern. The perception of repetitive patterns and specific shapes linked to an event at a particular moment in time or over time has shaped the development of a conscious mental life. This evolutionary process has been the same as from a new-born baby who recognizes faces and objects linked to his/her first need for food and warmth. There is a close link between recognition of a shape and remembrance of that form. Memory is the key. Memory is a thought which brings an experience back.

The next step is Imagination, which is a bifurcation of thought. In imagination, we associate another idea with a picture out of memory. Any observation made, can be a different thing. Each possibility will evolve to a firm idea or will grow to an unstable alternative and lose all attention. It all depends on initial conditions, boundary conditions and the applied algorithmic procedures. An example: you observe an imprint in the soil. The soil is sand, or it can be hard rock (initial conditions). It is a single imprint, or it is repetitive. Repetitive can be random or regular (algorithm at work and memory to recognize a consistent pattern). You acknowledge that the trend observed has a strange shape (memory). The imprint on the rock might be a fossilized pattern (a valid stable alternative explanation) which refers to a living creature of the past. The mark can also be made by human intervention or by natural impact (bifurcations of possible trajectories) etc. This is the way how we develop thoughts to firm belief out of our observations. There is a set of possibilities which come to a firm conclusion. To reach stability in our thoughts we have to bifurcate many possible paths and follow each of them till they show confidence, alternatively, the idea just becomes unstable, and we have to leave that trail.

Once a stable pattern has been memorized, it will become a building block to construct or to detect more complicated designs. Complexity will build up. A systematic approach (algorithmic) will be needed to master our thoughts. Here again, the same process will act, namely that a system can only become a System when it reaches stability. A system can be, e.g., a repetitive sequence of events or patterns in time or space like a melody (time), the trace of an animal (area) or the trajectory of moon and sun (time and space). A multiple of a system also has to be balanced to be able to create a stable meaning for the observer.

Because this process of how the human mind operates is typical to all humans, once a pattern has reached stability in the spirit of one human, it also can be achieved in the mind of a fellow human. This is the basis of communication. Because people 'feel' the same thing linked to a specific stable pattern, this thing can be shared between the people. The way people share specific patterns follows the same basic process of iteration of the basic pattern. That's how 'spoken language' and 'written' information became stable communication tools.

Next picture is an info-graphic map of the emergence of consciousness out of a chaotic sign system.

Semiotics out of Chaos.

Communication becomes more sophisticated, written language appears.



Primitive art with transcended meaning is born.



Visible patterns on the cosmos are associated with animals and get a meaning.



Primitive people register periodic phenomenon as days, moon cycles and territories.

Relational meaning is being added.



Meaning pops up out of patterns



The primary input to Semiotics is *observation*. We take in whatever triggers our senses. Visual, audible, smell and touch as sensible inputs get by our consciousness attention which will process the information in search of some reliable idea. This outcome can be compared to a phase mode, a term used in chaos dynamics, which is a stable behavior or trajectory that is possible under given boundary conditions of the dynamic process. The boundaries under which our mind interprets the input are our memory and the genetic background we carry in our genes and DNA.

Semiotics out of Chaos: the Link.

All notions which got in Language a 'Name' come out of a deep source. This thing which got a name escaped through a phenomenon which is called EMOTION. Something which stirs the mysterious source releases a picture that is held fixed by 'consciousness.' It differentiates from the black mass of chaos because it has been distinguished.

The English word 'well' has an equivalent in German as 'Wallung' which has a connotation of 'emotion.' In Dutch, there is 'opwelling' translates as –upcoming from emotions. Even the word 'emotion' carries e-motion; something moves... pops up from the source. In this way explains Etymology the link between Language and Chaos.

A word in a language tries to make explicit meaning. A meaning gives a valuation to a sensation. A word reaches sense when stability is met out of many options which a word can refer to. The process to find a purpose follows a chaotic path that challenges the context, till stability is reached.

Meaning builds on meaning by resemblance, analogy, similarity, and metaphor. Ultimately will every word reach deep into the unconscious chaos from where 'sensation' escaped.

Moreover, words just follow the way chaos evolves and stabilize to a meaning dependent on the context and to other words or ideas.

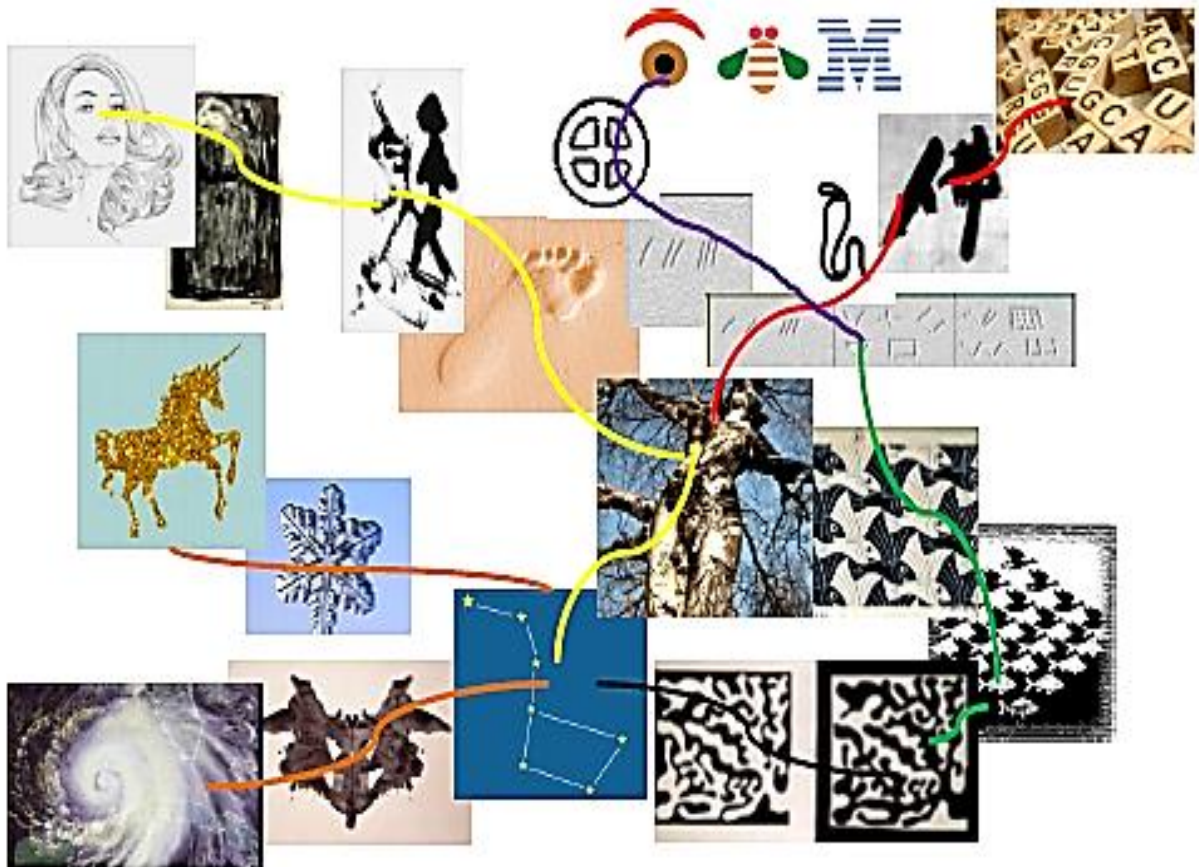
Words are roamers with wings, enjoying a vagrant life of their own until the disciplined user know how to usher them into the proper range of symbolic significance

Thomé H/ Fang,

Also words make love.#

Andre Breton.

How **SIGNS** emerged from **Chaos**



THE OPERATING SYSTEM OF SEMIOTICS.

From the way how Life evolves, we see that life itself is the driving force of evolution. When we analyze life 'inside' time, we observe a complex dynamic system that seeks stability and balance under constant renewal. In both cases of life, over time and in time, the objective of life seems to be to survive time by a domination of the surrounding or the environment. All these chaotic processes can only be mapped by System models in which information, communication, and memory take part in the dynamics of the system. This intelligence which steers the System we call SEMIOTICS.

The building bricks of semiotics are signs which operate in multiple ways. The dynamics of those signs show a resemblance to chaos processes. The intelligence of semiotics is multi-layered in macro-signs as mental models, mathematics, languages, thinking, logic, etc. There are two dominant modes of semiotics which have influenced the evolution of mankind. Spoken and written language are first because they get a grip on Time and Space altogether.

The second is a visual reproduction because we think visually. How language operates is described in the philosophy of language. I have only touched superficially the process of how language creates meaning. To understand the operation of a sign, I like to refer to the philosopher Charles S. Peirce. I will illustrate the basics of his philosophy with practical examples. The soil of semiotics is made of my 'senses' and 'feelings'. The dominance of the humans over the other species lies in mastering the signs over time and space. Therefore I will search somewhat more profound in the link between signs, time and space. Time and space, together with feelings, belong to the original coordinates in which our conscious life plays. Consciousness emerged from the dark chaos with the aid of sensation.

Dreaming is a sensation outside time and space from the unconscious. An object appears from the background noise because something is accompanied with a sensation such as a shape, a sound, a color, a feeling of usefulness, belonging to, or relation with something or an undefined attraction. In most cases, it will be a set of combinations of all these factors which will trigger an idea to pop up from the background. Our whole intellect builds on these sensations which got classified as ideas and which obtain a name. It has been an endless game of combinations and relationships between concepts which have shaped language and which have created new sensations. Most of these combinations have evaporated over time and space. Some could last because they got a 'meaning.' Something that acquired a meaning can participate in the basic process of generating new ideas because it got an 'exchange value.'

Throughout the whole of this work, I will try to keep the link between the soil of chaos as the source from where emerge to the feelings, senses, signs, meaning and values. The primary emotions for the humans come from our visual senses, what is not the case for all species. For some animals are smell the dominant sense; others are guided by audible signals. Microorganisms make contact via chemical ways or respond to light mainly. The molecular forces are physical in the first place while the whole acts chemically. In most cases, it is a combination of all these faculties which steer the behavior of the organisms and species.

Because the visual is for us humans the most prominent of our senses, I will focus on the visible world in our lifeworld.

FROM THE VISUAL TO THE VERBAL.

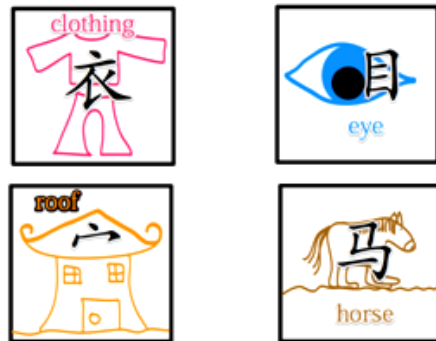
In the following chapter, I will elaborate on the process of the creation of a visual language. Because a significant step in the dominance of the human species over other living creatures is written word, let's first map the process how this has emerged.

For sure, primitive people had an audible language such as we see in the world of many animals. Archaeology can only register the visual traces of man's signs created in his evolution. These are left in the wall paintings in caves, tools, and the construction of shelter and communication signs.

The visual shapes, patterns, and signs got an equal audible sign within a clan or in the broader societies. Recording of audible signs has only started with the invention of the phonograph. We only can reconstruct the evolution of language via the visual remains and partly by etymological studies of living languages. The reproduction of a visual picture got the status of a sign, whenever there was a meaning or purpose associated with the drawing or carving. This sense was available over time, so the message did not need to be repeated by sounds.

A graphic reproduction which represented a shared meaning became a standard picture for that shared meaning. This is the birth of written language. The

written and the visual communications developed each in their way to cover more meaning. This process bifurcated in different languages and visual styles and with ever greater complexity.



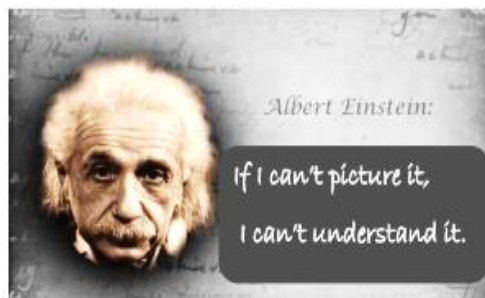
Examples from Chinese writing.

yuan(garden) 園 is composed of:

Borders/frame □ + earth 土 + mouth 口 + 2 persons 从

The several loose concepts brought together, give the meaning of an enclosed space where the soil can feed the mouths of people, Several layers of macro-signs and sense of ever greater complexity lead to the next map of how two systems of signs have evolved to what we today know as a 'story' and as a 'design,' as representing the verbal and the visual media.

We can transfer a message via several ways of sign languages: oral, written verbal (which is also visual) or via visual graphics or with the aid of pictures. The Visual is more potent than the Verbal. We know the saying that "Seeing is Believing" and "A picture is worth 1000 words".



There are scientific facts that will support those sayings like:

We process visual information 60.000 x faster than reading a text, and we remember much longer what has been presented visually.

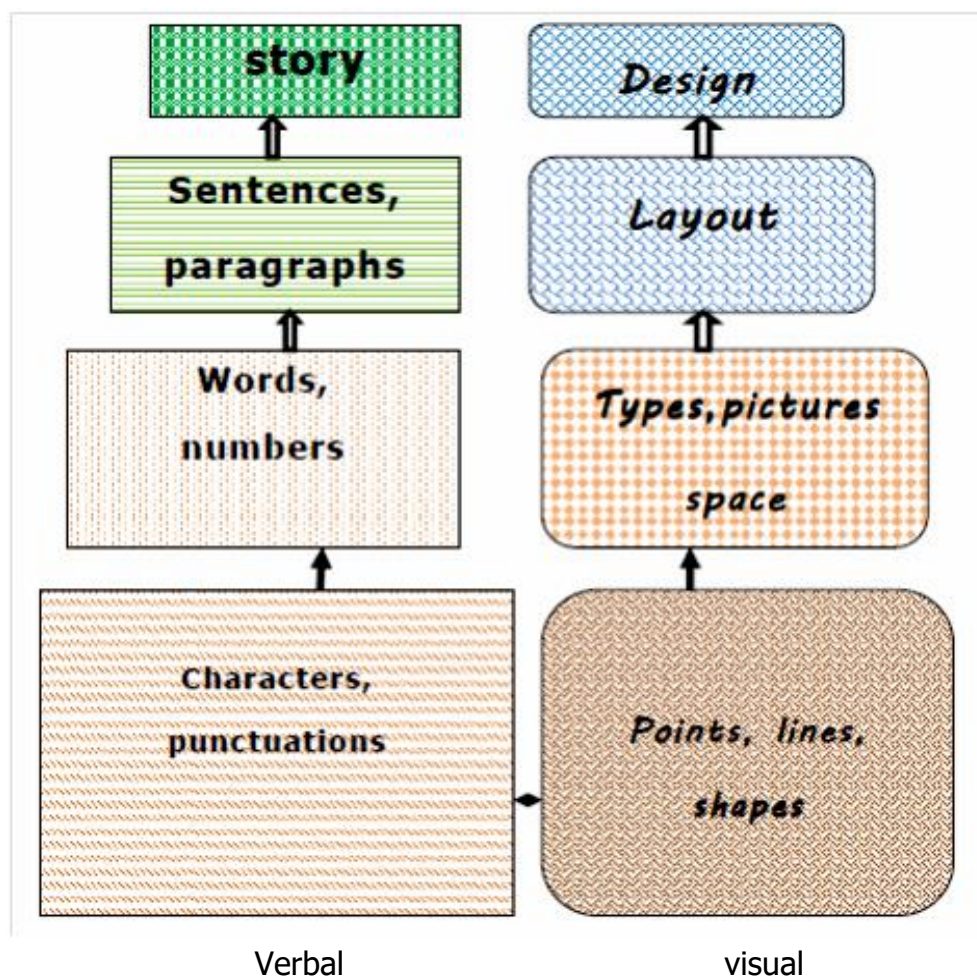
You remember 10 % of what you read,

20 % of what you hear,

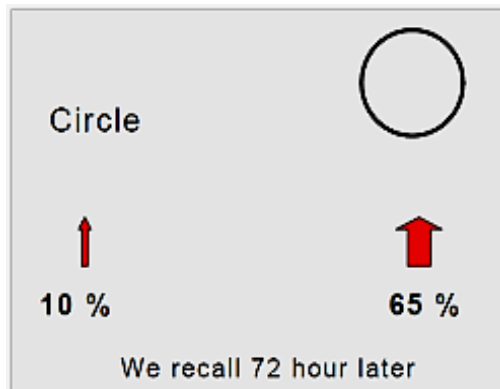
30 % of what you see,

60 % of what you read, hear and see together.

There is a distinct difference between the verbal and the visual way of communication which is shown in next visual map.

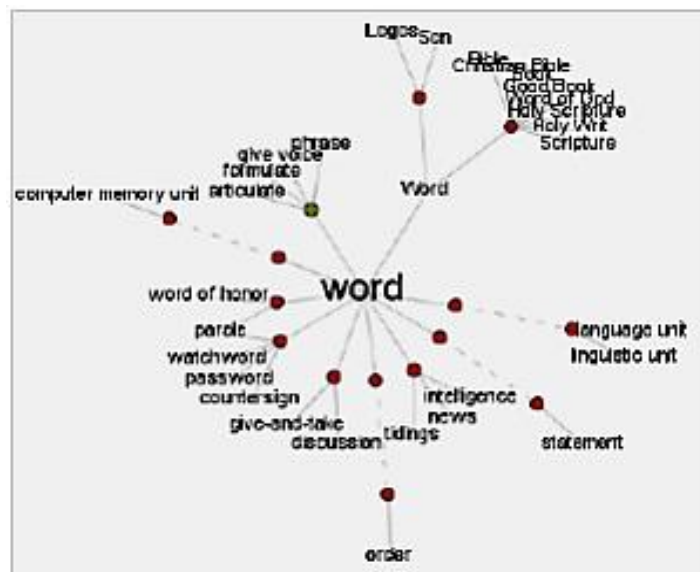


The following is an illustration of verbal memory versus visual memory:



The process of finding the right meaning of a specific word in a sentence follows a chaotic operation in search of a stable sense. Just put some random characters like o, d, w, r, in a sequence forming 'word'. This sign 'word' can be a part of a sentence which has been written to convey a particular meaning. The sign can mean the word of God in the sense of the Bible; it can be the expression of a parole of honor; a message or information. It also could mean 'talkative' like in the expression - a man of few words) etc.

A full range of possible meaning for the sign 'word' has been visualized in the next picture copied from <http://www.wordsift.com/visualize>



In fact, any written, verbal presentation unconsciously convert into a pictorial

mental picture. In this way, it seems logical that straight visual reproduction is more efficient than spoken versions.

The technical way how words and language make pictures can be understood just by analyzing any text. Analyze a document and categorize the words to what fundamental notion they refer to, and you will find that 40% of the word count is used to reconstruct the scene of a picture. A significant amount of words will refer to time, space, background/context, and the link between these categories. In fact, these types of words account for roughly 25% of the total word count. The other 60% are 'subject' words which tell about the players on the stage and their action.

Examples of the words which create the scene or stage are in their reference to:

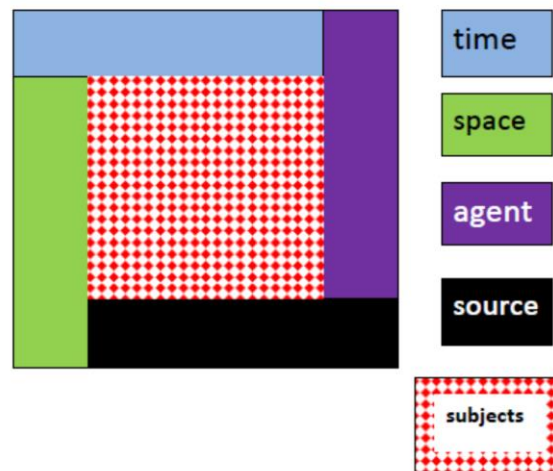
Time: an (occasion), in (the morning), where (kings ruled), there (happened), [up]on, when, by (the end)

Space: this, that (apple), a (road), in (the box), where (we meet), on (the shelf), by (the crossing).

Agent words: of (the list), by (accident), for (your health), with (friends), on (reading), what (results in), why(I am late), from (that place).

Background/context/source words: It (1/3), of (the most..'), that (man, they, of (of the people), all, such, any, some, what (what is it beautiful), of (the people), that (the issue that...), they, all, such, any, some, what (is the nice).

When we convert these findings to a visual map of the scene where the message or story plays, then you get the following four-dimensional fields for the number division of the kind of words they refer to.



There are two dimensions which we are familiar with: TIME and SPACE. At least we are familiar with using the words time and space, but what meaning do we give to these sign words? No problem when you skip the next paragraphs on Time and Space because it sounds somewhat philosophical; although the following ideas about time and space can be helpful to understand the mechanisms of the sign world.

THE PHILOSOPHY OF SPACE ABOUT SEMIOTICS.

Space is one of the primal sensations. This is easy to experience yourself: just exercise in discovering blindfolded an unknown environment. The result of this experiment is that you will go through the process of organizing the sensations which you experienced. You will start by giving a name or a description to what you touch, or to what you hear or smell. Any other feeling that pops up will you try to describe in words. You are in a chaotic process in search of a stable mode, which is the name of the thing that you touch. Next thing that will happen is that you will associate a value or meaning to that name. You start talking about: left, right, under, above, close, far, cold, rough, hard, etc. Another important observation is that you only can come to these notions of sensations by being active: you have to move before you can encounter a feeling. When you hear a sound or smell an odor, the activity that you will perform is to start a brain process to compare the sensation with earlier similar sensations stored in your

memory. Of course, you can feel lonely, desperate and scared; but this will not create knowledge. To analyze a sensation, you will have to make use of time. You also can express it differently: you generate time. So space cannot be assessed as a single topic. When you walk in the dark, you will need time to find out about the area. The same is true for time. You only can know about time via space.

The second kind of sensations in space will come from the objects which fill space. Space can never be assessed. To walk you need a floor, to fly you need a medium that carries you. The objects which you meet in space bring a whole series of appreciations as a reaction to what the object triggers your sensation. The items which we associate with the sensations are manifold like shape, distance, size, smell, surface structure, mobility, etc. In this way, we build up our lifeworld around what we have sensed and accordingly named.

Human's best-developed sense is the visual 'seeing.' This makes our eyes the dominant sense organ in our living world together with our touching hands to put the objects in space. Other creatures have specialized in other senses, like dogs in the smell, and fishes in vibrations. In the process of viewing mankind has gone through evolution. The same object at a distance will be seen as 'smaller.' Although we will experience the object as the same by our other senses as roughness, smell, and weight. This conflict has led to our evolution to the development of the third dimension of view. Physically the projection in our eye of what we see is a two-dimensional picture. We have learned intellectually to feel the third dimension. In the meantime, I have used another term 'dimension. Dimension is primarily a relation between senses. We can illustrate this by analyzing the way how we reproduce space.

We represent one dimension by drawing a line on a sheet of paper. Things that we describe as one dimensional are time, a series of numbers, the notion of 'length.' Two dimensions are represented by two orthogonal lines. The third

dimension is obtained by adding another straight line under 45 degrees. These are conventions we use to communicate with other people. A representation can only become a convention when many people 'feel' that the proposal is attractive and become accepted as a shared view.



Wikipedia

In fact, when we represent Space by a line(s), this space is not utterly primary; we have been using the other primordial component namely Time. When we draw a line, we consume time. But once the line is on the white paper, the time content is forgotten. That is true for every drawing. When you look at a line, you see the whole at once. But the picture contains an essential time, which is the time to reproduce the view. The moment when we look at the picture to assess its content, and then we use time again.

So we should conclude that time is before space. Space has grown out of the combination of the sensation of seeing and touching. Even the modern advanced assessment of the universe is the result of seeing and touching. Everything we know about the world comes from handling instruments and reading data. The message I like to bring about Semiotics is that we should always look first for the element 'sensation,' what becomes prominent when we discuss art and design.

The Philosophy of Space in relationship to semiotics.

Space is one of the primal sensations. Just exercise in discovering the process by assessing blindfolded an unknown environment. The result is that you will go through the process of organizing impressions, giving them a name. Next, you will associate a value or meaning to that name. You start talking about: left, right, under, above, close, far. But we only come to these notions by being

active: you have to move before you can encounter a sensation. Of course, you can feel lonely, desperate, scared; but this will not create knowledge. To move is to make use of/or generate time. So space cannot be assessed as a single topic.

The second kind of sensations in space will come from the objects. An empty space can never be assessed. To walk you need a floor, to fly you need a medium that carries you. Objects bring a whole series of appreciations as a reaction to the senses and feelings such as shape, distance, size, smell, surface structure, mobility, etc. We learn to distinguish our senses by seeing, touching, smelling, hearing and intuition.

Human's best-developed sense is 'seeing,' what makes that the dominant player is our lifeworld is 'view' and space. Other creatures have specialized in other senses, like dogs in the smell, and fishes in vibrations. In the process of viewing humanity has gone through the evolution. The same object at a distance is seen as 'smaller.' Although we will experience the object as the same by our other senses as roughness, smell, weight. This conflict has led to our evolution to the development of the third dimension of view. Physically the projection in our eye of what we see is a two-dimensional picture. We have learned intellectually to feel the third dimension. But now we have used another term 'dimension.' Dimension is primarily a relation between senses. We can illustrate this by analyzing the way how we reproduce space.

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Philosophy of Time in relation to Semiotics.

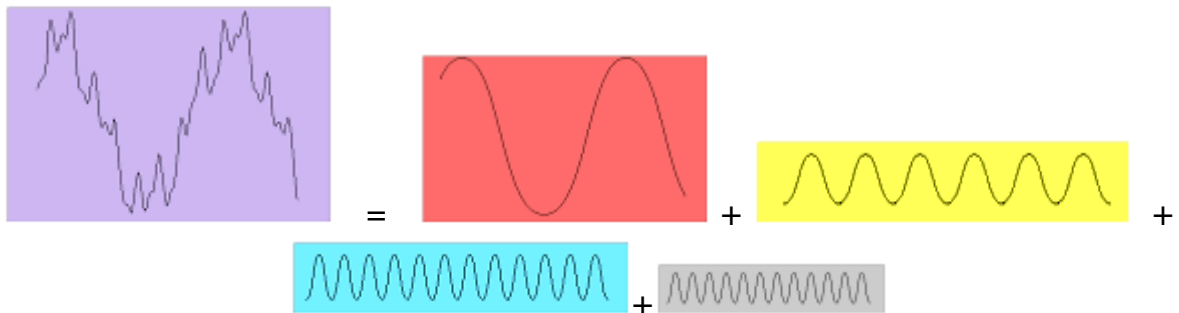
The sensation of Time comes to us in different ways. The experience of 'duration,' 'a moment,' 'the past' and 'now' is a sensation, something we are aware of.

Now is a non-event. We cannot hold now. From the feeling of 'now,' time looks like being a sequence of now-s. Now is a crucial notion, because we feel in now. We cannot feel in the future and what has happened as a feeling in the past is the memory of a valuation of an impression. We remember the feeling of our first love, but we don't feel it anymore.

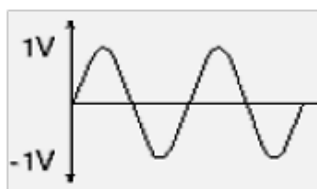
Repetition is an essential element of Time. Any sign as part of Language has been born out of repetition. An event that never was repeated cannot be studied, cannot be shared with another person. Only repetitive events lead to concepts or notions which end up by the acquisition of a name. The monotonous rise of the sun has introduced the idea of days. Repetition has induced the idea of counting and numbers. A quantity or a multiplicity includes time. When we look at a picture with three apples, we see the whole in no time. Only when we differentiate what we see, we start consuming time, just as if we go back to reconstruct the object. Anything that has a name is build up by something else, refers to something else or multiples of else's.

This observation has a mathematical equivalent in the Dirac Delta function. An event in time, illustrated as an impulse, can be reconstructed by multiple

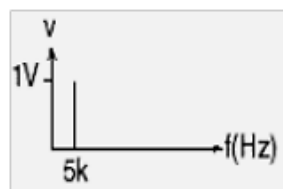
repetitive sinusoidal waves with different frequencies.



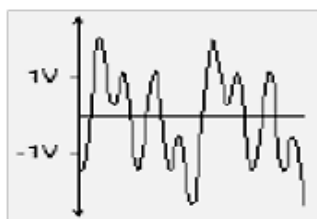
Another example:



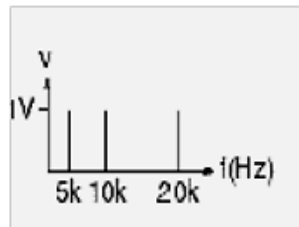
time



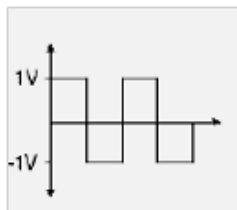
frequency



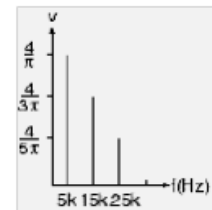
time



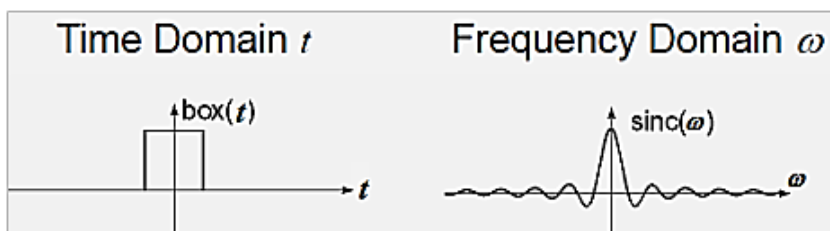
frequency



time



frequency





An impulse which is very short in time is the equivalent of the sum of all possible frequencies. This gives the rational explanation of the Big Bang, which is seen as an impulse of extremely energy and extremely short in time. Mathematically is this the equivalent of a sequence of an infinite number of periodic events. We can say that all these activities are everything and all things that have appeared and will appear and evolve in evolutionary time.

This comes to the same as the definition of time, saying that:

Time is the mechanism which prevents that everything should happen at the same time.

In daily practice, we experience that an event which touches us profoundly, psychologically or physically; results in an accumulation of many actions and events phased in sequence and over time. You have a car accident. The impact is of very short duration, but the activities and steps that follow are extensive. The more significant the effect, the more consequences will follow.

Why is this of interest to Semiotics?

There are many reasons why the understanding of the fundamentals of Time and Space is of great value.

1. Example:



This sign keeps its meaning all the time; namely to stop at a defined place. It holds the signification to halt at the spot where the board is planted, free where that spot might be, even in the forest. Only when I am at that place and at that time at the same location as the stop sign, can this sign execute its order to stop. I should not stop when I see the sign at a distance. I should not stop talking or singing when I arrive at that sign because the convention is related to movements in space.

2. A sign always acts on a coincidence of time and space together. The stronger both instances are, the more powerful will the sign be. Many advertising does not result in sales improvement because they appear in the wrong places, at the wrong moment and sometimes both are misplaced.

3. Design creation is a significant pillar of semiotics. The process is very intensive, hard working and repetitive. The cycles of trying out, of experimenting with shapes and colors can be presented as a frequency spectrum with all kind of thought, trials, and ideas. Then suddenly in NO time, the result appears as what means it should be. (a Dirac Delta functional representation) .

4. When we judge a piece of art or design as being of high aesthetic value, this is not something that is concluded by lengthy analysis or discussion. We like it, or we don't value it at all. The elements that make it of high aesthetics are cumuli of different aspects like composition, background, balance, light, contrast color schemes, etc. The summation of a spectrum of various elements will create the total effect at once and in no time.

The operations of the dynamics of these examples illustrate the deep philosophical meaning of space and time and the duality of the concept of time. So far, in our introduction to Semiotics, we have learned the following aspects.

Out of a dark, chaotic medium which contains all the current and future things and concepts of our lifeworld, conscious features have appeared. What escapes from the unconscious comes through a gate of sensation or feeling. Feelings will attach or stick to an object, an appearance or a phenomenon. When these impressions or feelings repeat themselves, the objects, occurrences, and events become a shared good between people. Shared or familiar sensations are validated with a name. When a name is confirmed, means that the name has acquired a meaning. The most basic feelings are Time and Space, which always will be part any purpose. Meaning can free itself from a specific object as a sign, and wander in a chain of objects, space and time in any possible combination. Signs form communities of significations like an icon, metaphor, model, etc.

The mechanisms of appearances and the development of the conscious show similarity with the phenomenological and mathematical models offered by the

theories of chaos. The words -stability, attractors, repulsors, self-organizations, instability, bifurcation; are terms used in this domain.

The link with the dark unconscious source is maintained throughout Semiotics. The one thing that is the driving power of Semiotics is sensation and feeling. Semiotics is more than communication.

The saying

“ PEOPLE WILL FORGET WHAT YOU SAID, PEOPLE WILL FORGET WHAT YOU DID, BUT PEOPLE WILL NEVER FORGET HOW YOU MADE THEM FEEL”,
can be extended to:

“ WHAT STAYS ARE THE THINGS WHICH HAVE GENERATED OUR FEELINGS.”

Signs of Life

Conclusions for the

The Signs of Life are Senses which decode needs and emotions.

Space and Time emerge from feelings.

Time keeps our feelings ongoing by repetitions and memory.

Space is an extension of the feeling of touch. Space appeals on Time to make it active and dynamic.

A sign emerges whenever and at any point where Time and Space coincide.

Signs are the only reality in our life.

Semiotics is a play of signs juggling with time and repetitions, space, shapes, colors and anything that the senses deliver.

Semiotic controls the life from the most straightforward biological building block the mono cell organism, the human physical body up to the peoples' societies.

Part 2

Life of Signs

Semiotics of the Visual.

- 1 The alphabet of Visual Semiotics.
- 2 The process of Interpretations.
 - 2.1 How interpretation is built up.
 - 2.2 Bias and prejudice.
 - 2.3 The birth of written Language.
- 3 The theory of Signs.
- 4 The Semiotics of Shapes and Compositions.
 - 4.1 The basic geometries, lines and points.
 - 4.2 Foreground and Background or Context.
 - 4.3 Proportions.
 - 4.4 Compositions.
 - 4.5 Genus and Balances.
 - 4.6 Semiotics of Physiognomy.
- 5 Semiotics of Colors.
- 6 Summary on the Process of Visual Observations.

1 THE ALPHABET OF VISUAL SEMIOTICS.

We look around; we see a picture, we notice something, we look for detail; these are modes of perceiving. In this process the attention of our brain will follow a specific program which looks like:

1 The first attraction goes to the things that move. Any movement like linear displacement, rotation, falling, tumble, spiral propagation, etc.; will catch our mind first, and will take up our attention.

2 The next step of the brain is to estimate the distance of the object that is moving. Probably is this a reflex to find out if any danger is prominent, and to prepare the tactic for defense: flight or fight.

3 The following thing that happens is that we look for stretches of lines. Probably we want to calculate the most and quickest trajectory to flight and check on roadblocks, or the time to find hiding places.

4 A reliable flight path is one which adapts to the physical capabilities of the hunted and which is difficult for the hunter. We check the ground, the background, the shapes and sizes around us and if any hindrances are on the stipulated path.

5 Related to the above is the experience of touch: smooth or rough, continuous, porous, etc.

6 Upon the assessment of the environment comes a priority attention to the people in the scene. We first want to see the eyes of the person in the picture. Are the eyes closed, pen or wide open and what color do we notice? Red eyes are alarming.

7 Once a person in the picture is cleared, we turn back to the environment: what is big and what is small. We want to judge whether we can master the obstacles or the objects around us.

8 Next is that we want to find the meaning of red color in the scene: the association to blood or flesh triggers this attention.

9 Adding to the above emotional signals come the sexual impulse. Is any opportunity for mating in the air?

10 This is followed by considering whether the scene fits for play. Of course, this links to courting rituals.

11 We have now time, space and attention to the temperature and breeze.

12 When all seems safe, we can start some imagination, fantasy, and relaxation. We can dream, we discover patterns in the clouds, the stars tell us stories. We hear the birds and the color of strawberries talk about sweetness.

13 After the senses are satisfied, we switch to knowledge. We first analyze the faces and body language. We look for meaning in everything around us. There is a need for communication and sharing.

14 Now we like to feel comfortable and start to look for the beautiful things. We eliminate the ugly objects; we set apart what is clear and what is hidden, old or new.

15 The choices made, or the preferences recognized, may now be accompanied by ritual, pulsation, and vibration.

16 After the excitement, we want some rest and calm. Water is an excellent facilitator.

17 During the relaxation phase, the need for a goal pops up.

18 Now we will notice fire, tunnels, and death. Spiritual thoughts enter.

19 God is claiming his place together with respect for authority.

20 After this, we request rewards and respect. We notice flags and treasures.

21 We become aware that not all is given and that efforts are needed to achieve something.

22 We become aware that we will need support. We distinguish groups of people smaller than twenty from the masses of people.

23 Last in the process of perception will we fall on the faults in the picture and we want to restart all over.

These views comes from: Norseen, John D: "Images of Mind: The Semiotic Alphabet" 1996.
<http://www.acsa.net/john2.html>

It is clear that the above alphabet follows the path of evolution of human beings reflexes. There exists another technical approach from Rudolph Arnheim, which has an excellent value for designers. This comes to the following system of procedure.

There are essential principles that you should follow when you look at a view and how the picture will catch or guide your attention. When you create an image, this will be the process of the observer of your creation.

- 1 The primer points of attraction are the center and the corners. The center dominates what makes that the locations of balance come closer to the edges.
- 2 Borderlines within the view always create points of attraction or repulsion.
- 3 Viewing is a dynamic process where the attention jumps between the positions of attraction and repulsion.
- 4 The weight of care to an area is determined by points of leverage. These points will balance their content of details against more prominent parts or will oppose within the whole view.
- 5 The size of the objects contributes to the weight in the perception, so do colors and the light intensity. For example, will the red weight more than blue or green colors.
- 6 An isolated object in an empty space will logically claim attention.
- 7 Regular patterns play a more significant role than loose compositions.
- 8 Next in focus is that vertical weights more than horizontal and oblique.

- 9 The hidden frame of an arrangement helps to guide the attention.
- 10 An object in the upper part plays a bigger role than the same item in the bottom portion. This is also true for the left side over the right side. These rules are culturally determined and link to the process of reading direction; from left to right or the opposite like in Arabic.
- 11 We generally will take more attention on what happens on the left-hand side.
- 12 When making a graphic design, you should be aware of the laws of Gestalt. Our brain makes corrections or completes parts of pieces of what we view.
- 13 The background is as necessary as the target object is in the picture. An unbalance in the background make you feel uncomfortable, the same is true for the texture of the canvas.
- 14 Colors and shapes should come in equal groups. For the complementary colors, we refer to following chapters.
- 15 When we intuitively make connections between groups of objects, this happens from bottom to top. The soil is the standard base that unites. Splitting and differentiation come from the top.
- 16 When more objects are displayed, so will the distance between the objects make part of the associations felt, message or meaning.
- 17 Symmetry weights different when it is vertical or horizontal. Vertical balance is more pronounced.
- 18 That which points to the top will inspire and set free; to the bottom asks for explanation and engagement.
- 19 Action happens horizontal and vision vertical.

You can study more details at

<http://www.scribd.com/doc/24957467/Rudolf-Amheim-Art-and-Visual-Perception> and <http://www.scribd.com/doc/82639224/Arnheim-Rudolf-Elements-of-Space>

There exist other approaches which map the process of viewing. One of them is called the ecological approach from Gibson. This comes to saying that the process of what we view is not the result of calculations or manipulation within the brain that collects data, but rather the performance of a cognitive function. That function points to an action. We filter out of the total view, that what we have to do, which is a capability which we have built up in evolution and which goes back to the primary instincts of the living creatures. Here is the story of the pub which pops up when we are thirsty. The view or the picture will present to the observer what she or he needs at the very moment.

More on this can be found in: Baudrillard Jean: Seduction. 1979.

Another theory makes use of physical-biological models.

Example: 50 % of the connections with our brain serve the coordination between eyes and hands. This mirrors our behavior that a large part of our observations goes to check on the eyes and hands of the other people. Because of gravity, we spend more attention to the ground than to the ceiling or the sky, what refers to the instinct of looking for food. Rhythmic patterns, weaving flags, flames ignite thoughts of sex and victory. Neurologic scientists have found that our mental images stored in the unconsciousness occupy the frequency bandwidth where the green color is situated. In this way, to appeal on the unconscious, it is better to present pictures in green color.

There is another crucial observation been made by the scientists. From all activities of our senses is 80% attributed to our sight, and intentional output is done by the hands.

[[on Perception Steven Gaulin](#) & [Donald McBurney](#), [Evolutionary Psychology](#) 2003 pp 81-101]

How the pictorial view captivated by the eye activates the brain, depends on the distance of the object. A first partitioning is for the items between 0.5 m and 2 m; independent of what is shown is real or in a picture. What is beyond this distance range will be processed with reduced energy for the brain, even to the minimum power in case we stare to the horizon.

The importance of the short distance, where objects are in hand reaching, the dominant role of the eyes to acquire information and the hands that become active, have been illustrated by many artists who highlight the coordination between hands and eyes.

Please remark how the rules of viewing have been applied: focus point in the center, the right hand (the active one) is displayed on the left side of the picture, the female persons look to the left or are the real center.



El Lissitzky; The Constructor (1924)

Another recent example is from John Dilworth 2007 :



and more like:

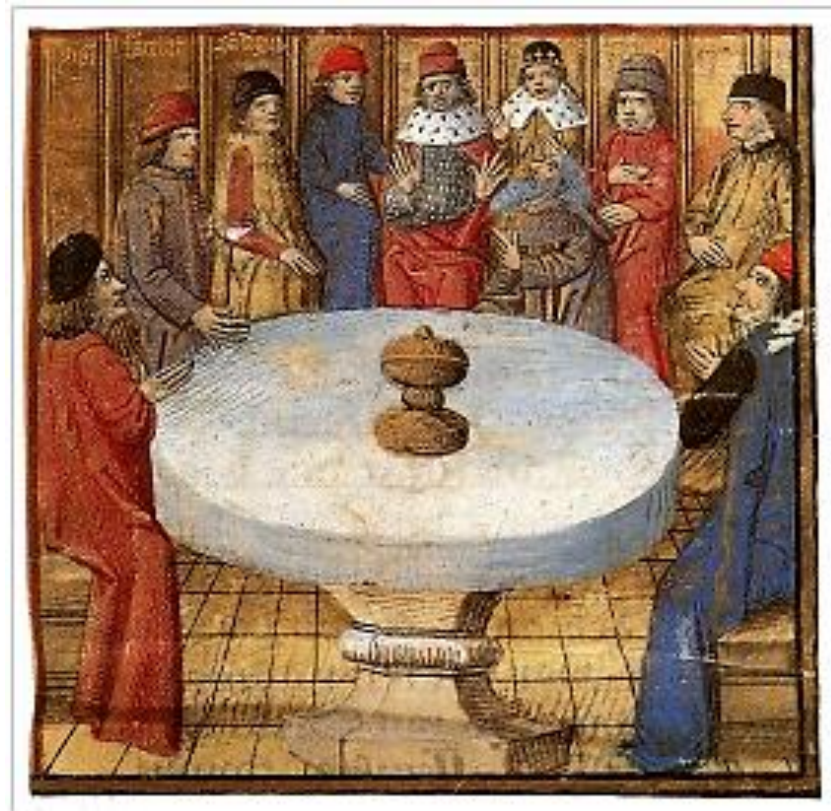


The prayer posture of Muslim believers also show the eye-hand link/ Especially in the art will the display of the coordination between the eyes and the hands get a meaning. Notice the centering hands of the Madonna and the child touching his foot (the soil, origin) and the hand of the mother (guiding, care).



Barnada da Modena 14th century.

Another example is the Last Supper from Leonardo Da Vinci or in a Middle Age painting about the Holy Grail and the Round Table. In both oeuvres, it is worthwhile to study the coordination between the eyes and the hands and to derive the symbolic meaning.



2 THE PROCESS OF INTERPRETATION.

2.1 HOW INTERPRETATION IS BUILT UP.

The way we process an image does not give information on how we make a valuation or meaning to what we see (or hear, or touch or smell). There is the evolutionary trace left related to danger and the basis priorities of food, shelter, and mating. This is something that we have nearly entirely pushed to the unconscious to make space for the things that we name 'new needs.' The study of the history of art can provide the insight of the evolution of the mental needs of the people. The renewed needs are the different cultures in the various cultures, what tells us that 'interpretation' is a social given.

The technicality of interpretation shows a similar dynamics of chaos as we have shown earlier. When I hear the barking sound of a dog, my mind will check on different possibilities from where the noise comes. We will follow the path that fulfills logical possibilities and eliminates others. This process of elimination will proceed until our thoughts stabilize around a signal which can satisfy the most urgent need. In the case of the barking dog, this can be that we feel safe after getting lost in the forest because we found a house. It also can mean that I am discovered while hiding. When I am lost in the field, and I look for a house, the barking gives the direction. When I want to enter the premises, I will check if the dog sounds aggressive.

We are daily confronted with problems that need a solution. Many times we have to judge a vast volume of data first. The process is that we will search for a pattern first and eliminate or focus on the extremes. This might be wrong, and we take not the right conclusion. We do not always act rationally. Another example is that when we read a text, we mostly will unconsciously look for what makes us comfortable or what will confirm our ideas or views. We do not understand a text objectively all the time; it even takes an effort to do it. Interpretation is never neutral, or at least we have to make an effort to do it objectively as possible.

Interpretation is the reverse process of creation. The creation of a text, speech, painting, a software program iteratively comes to the final product. The ideas have to mature, and the formulation or the output will be tuned till the author feels that this finally is what he means.

The viewer, listener or reader has to perform the reverse process. What is intended here? There is never a guarantee that the receiver will pick up what the

sender intended. So on top of it, the receiver will be pleased to take out what is closest to her or his needs and opinions.



from

<http://www.slideshare.net/EGK/funny-pictures-34632>

Also physically we can easily be cheated. The smell of roses comes from an aerosol. What we see is not reality.

Here we start the first exercise in interpretation. Gestalt will help us.



On the glass of the window, there was a picture painted of a landscape. Now the glass is broken, and the scenery is scattered in pieces.

But we see another, the real landscape behind the window, what indicates the fragility of what we perceive.

Magritte *La Clef des Champs* Magritte



Julia Orell *The Window*

When you walk along this window, you feel forced to look inside. But what you see is the same as the first window view. But we still are curious to see what's behind. The unknown is pushed back further, and we never will see the truth.

The next pictures out of the Gestalt theory are a good start to training observation. Tracing back the process itself, you can find the mechanisms which we have touched in the Chaos Theory. We strive to find stability and tend to conclude or accept anything that shows balance quickly, what is not necessarily the optimal or real situation. It might take some effort to force a bifurcation and find another stable picture, which is the case with bi-stable images.

Bistable-pictures illustrate that what you see can be ambiguous. We should not too quickly conclude what we observe. These are examples of the chaotic process that plays. The brain finds that a picture gives a stable message of what it means to represent. But the process should not necessarily end here; it can bifurcate in different paths. Each path can eventually reach a stable content as well. The various meanings can exist in parallel, or additional information is searched to conclude on which of the alternatives can be withheld in the context.

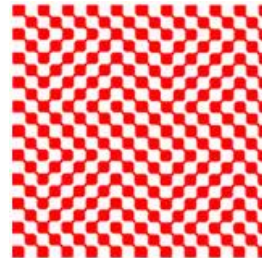
To practice with bi-stable or multi-stable pictures is a good brain exercise for many professions. Scientists have to learn not to take too fast a conclusion out of the observation delivered by an experiment. The context, of course, plays a role. What meaning a view gets can be different depending on the environment or circumstances when the observation is made. An advert can turn in an insult in a different cultural context.

An example is an advert for Marlboro cigarettes. A cowboy sits on a horse. In the American context, a cowboy symbolizes freedom and strength. The same advert in China just gives the opposite meaning. A cowboy or farmer belongs to the lowest classes in society. Moreover, a horse is a noble animal which is not intended for publicity.

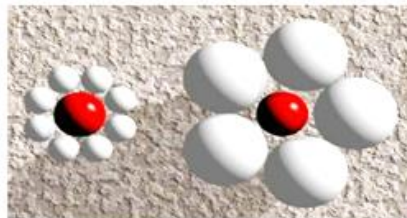
Other categories can be found under the numerous examples of optical illusions.



Impossible picture



moving colors



the red balls have the same size

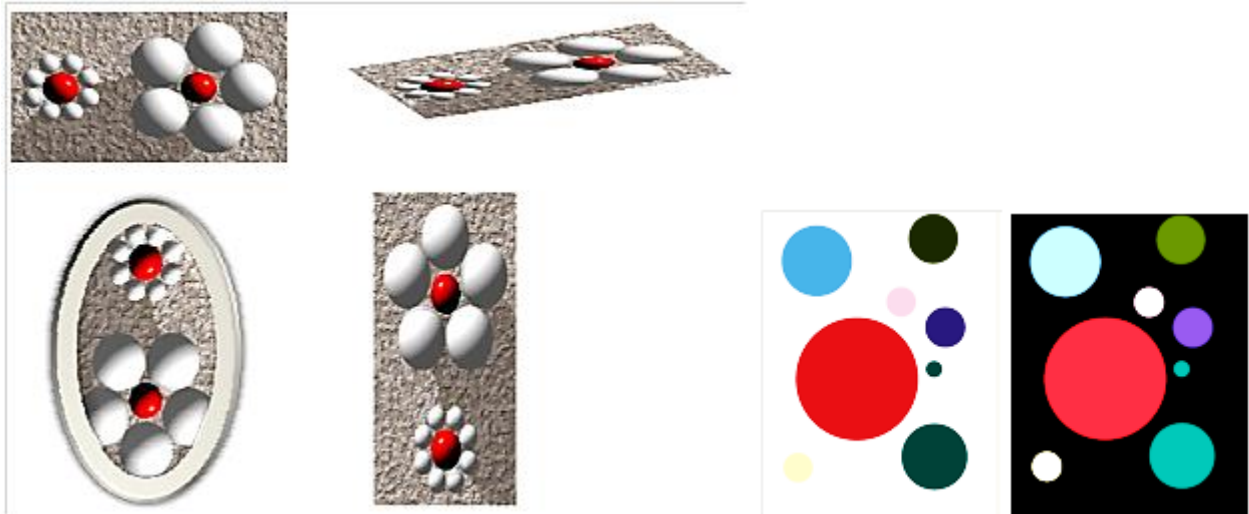


upside down

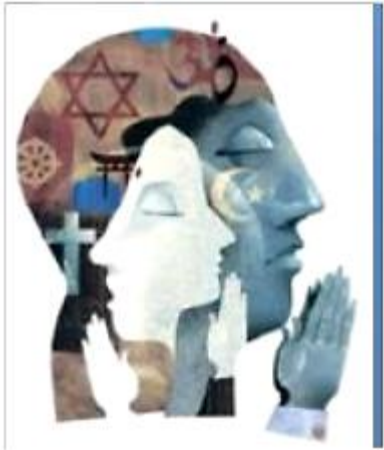


THE MEANING CREATED IN FOREGROUND OR BACKGROUND OR BOTH.

I have shown some examples where the mind does not give the correct message which it is intended to do. The mind fools us. In most cases is this because we hesitate between foreground and background like in fact with the red dots. There is no reason why we should restrict this to two dimensions. Orientation, color, light effects, frames, positions, etc. will create different sensations or thoughts.



Sometimes creative people play with the idea to represent as many dimensions as possible, something we frequently find in modern art. Multiple sizes and multiple messages are mixed. The attraction of these display is to halt our attention and decide what is presented. The brain process quickly searches for a stable message but cannot come to a conclusion and is now puzzled. Too many messages are possible. The brain will now look if it can find structures as a message and once the mind considers some familiar patterns, it will look for balances which at the end will form the appreciation. This is the process when you look at modern art or architecture. Some artists want to incorporate the multilevel structure and ambivalence of the things we feel and see in this world. We live in many different worlds at the same time. The awareness of these different worlds depends on the levels which we have acquired in knowledge, feeling, and culture. Just like the vision, that time is only the inverted function of all things happening at the same time as an accumulation of separate events.



Graphic designers make frequent use of foreground/background messages.



the words are ` **Figure** ` and ` **Ground** `.



bomb and **bluff**



Teach and **Learn**



People quickly see that there are two messages and start to puzzle what the exact content is. It is evident that the attention is hold and the viewer will retain the message better by the fact that he or she solved a riddle.

2.2 BIAS AND PREJUDICE IN THE PROCESS OF INTERPRETATION.

It seems logical that what and how we interpret is being influenced by our culture, education, psychology, etc. Again here the first dominance comes from those aspects which still stick to the evolution of the human race.

This determines the sequence in which we treat our view.

The first message that a view or picture will release comes from our mating instinct, what splits at once the behavior between male and female. From here we should jump to the broad topic in semiotics namely of SEDUCTION.

Seduction is the Master of Symbols of the Universe. This is important for the scope of this book because it links Advertising, which is a significant topic to follow.

In fact, we should say the Seduction is the Mistress of the Universe because the female itself associates with seduction. Seduction balances with the power of the male.

I give already a preview of Seduction in Marketing and Advertising. The female psyche is one of insecurity and unpredictability. You never know what a woman thinks or what she plans to do. She searches for a hold by playing. She will continue the game of playing until she feels comfortably secure. The signals that she radiates are diffuse, so are the erogenous places on her body. As a male, you can score one point with that woman, but that is not enough for her. She will test you further in what you will experience as a game until she finds consistency. Physically she is always ready to receive, what cannot be said from the male. After copulation, the man wants to disappear and not to be challenged for a while. The female will go on till she reaches satisfaction. She wants continuity which is part of security, but not continuity for eternity. She builds in cycles to go for the next level of control. All this is technically just an exchange of signs.

No doubt that Seduction is the most prominent area in which covers up bias and prejudice. There are far more ways to deviate from the most objective and neutral view.

Many categories of bias emerge:

Social bias or polarization.

Wrong interpretation of reality by knowledge, the selectivity of our memory.

Our beliefs and customs.

Decisions made and actions tend towards conscious or unconscious goals.

For the readers who like to study this subject more broadly, I like to refer to the publication Cognitive-Biases-A-Visual-Study-Guide to be found at:

<http://www.scribd.com/doc/30548590/Cognitive-Biases-A-Visual-Study-Guide>

To give an idea of the reliability of our interpretations in daily life:

There exist some 19 prejudices of social character.

Our memory can give the wrong signal in 8 cases.

When we take a decision or come to a conclusion; we can be guided the wrong direction by no less than 42 typical biases.

There is 35 instance where my beliefs or where my probability calculations get it wrong.

The conclusion can only be that we should be very modest in the claims of what we observe.

Everything is subject to Interpretation.

Any interpretation considered at one moment or during a period of time will be more inspired by Power than by Truth.

Friedrich Nietzsche.

The next category of attention catchers has to do with the algorithmic processing of our brain when we look at a picture, and the way the mind decodes the shapes,

2.3 THE ALGORITHMIC PROCESSING OF THE BRAIN.

FRACTALS AND THE MECHANISM BEHIND SHAPES AND FOREGROUND..

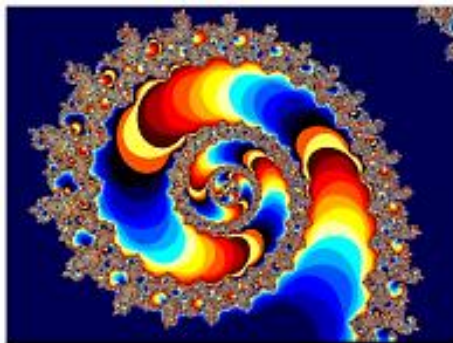
BACKGROUND COMPOSITIONS.

We have touched earlier the subject of how our brain processes the information captured by our eyes.

The word 'processing,' can trigger a connotation with a term of computer processing. Nowadays we are used that computers process. We leave most of the daily conclusions to the computing devices. The process how a computer operates is similar to the natural process of living organisms. The machine takes in data which it passes through multiple steps, called Information Processing, whose task is to come to informative meaning or conclusions in the quickest, most apparent, and cheapest way. With the help of computers, we have learned to make images and ideas in the mind visible, what creates new worlds of fascination. Just think of the video games, and the computer generated movies. Talking about imagination and charm is in fact, the same topic as when we discuss the appreciation of works of art. It is not surprising that also computers can create art. Of course, there is still the human programmer who has to feed the instructions to the network. The key is now what kind of instructions or software algorithms generate aesthetic or artistic effects.

The most surprising thing is that, what seems a very complicated structure or pictures, can be created by sets of most simple mathematical algorithms. The structure of these algorithms has a general form: a well- defined starting condition, a simple arithmetic formula which repeats itself, and a set of boundaries which set restrictions on the area of play. In fact, these are the same rules as the processes which I have described in the Chaos mechanism. In this way can chaos can convert to art. Maybe it will turn out that art is nothing less than chaos guided to a stable and specific kind of attraction.

We do only reconstruct artistic pictures by applying simple algorithmic rules; also the shapes of most creatures in Nature can be reproduced with the same set of rules. It all comes to the fact that the world of our view is just print-out of some simple mathematical algorithms. The part of computer science which creates art is called FRACTALS.





When we look at the above fractals, we only can conclude that Nature must be drawn by the same algorithms as used to generate these pictures by computer algorithms. Fractals have become a separate branch of modern computer-generated art. In fact, they have always existed but created by the hands of artists in paintings and the design of fashion fabrics. You hardly can distinguish the next pictures from the computer-generated fractals.



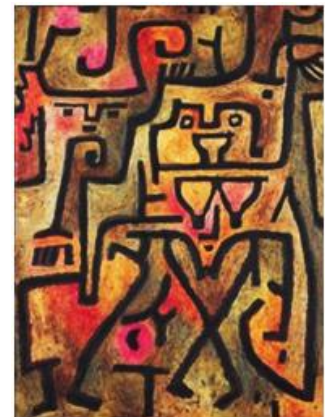
Art Nouveau.



A book illustration



Arabic art



African art

2.3 THE BIRTH OF WRITTEN LANGUAGE.

2.3.1 BACKGROUND AND FOREGROUND.

If you ever have been subjected to a psychological test the chance is there that you have been shown some Rorschach pictures like the examples from Wikipedia:



http://en.wikipedia.org/wiki/File:Rorschach_blot

The test is that you have to interpret what you see in the picture. You are asked to give a meaning of what you see, what of course comes to select an object out of some imaginations that pop up in your mind. Usually, many interpretations get a sexual connotation, at least for the male subjects. In real life, we also encounter pictures which can be interpreted in different ways. Take the next picture:



Obvious this is a tree. But we can associate its shape with a female body which might lead to adoration and even become a holy place. Patterns in Nature always have sought some meaning. In Psychology, there is a particular branch called Gestalt initiated by Ernst Mach. People recognize patterns like a square or an audible pattern like a melody. There exist some general rules which control the interpretations of patterns. One of these rules is named the Pragnanz Principle. When we perceive a part of a total picture of a group of points or lines, we unconsciously will complete the partial pattern to a complete design that is known to us. Of course, this

judgment or interpretation is not necessarily the right one. At least it is an efficient and quick path to conclude.

Linked to Gestalt there exist an art which has links to Pragnanz called calligraphy art which is very popular in East Asia. The feeling of the artist is laid down in the graphic picture. A few examples:



Buddha



Man

Out of: Stefan Arteni, The Science of Art.

These are written characters which in fact have become normalized out of figures representing things.

Many artistic expressions are in between like:



One direction of development is clearly in figurative art. Another bifurcation is the birth of written language.

2.3.2 THE BIRTH OF WRITTEN LANGUAGE.

Anthropologists and archaeologists have been able to reconstruct the process of how written language was born, which is in fact, a demonstration of how semiotics operates. The first signs which can be called writing are scratches deliberately made by humans on fossil animal bones. What exactly was the purpose of this human action remains speculative? It must have been a kind of 'reminder' for something that happened as some wild animals counted, or how many moon cycles have passed. It is an abstract which is intended to represent



something physical. Scratches like most probably refer to some periodic process; something repeatable. In that case, it is a demonstration of the awareness of *time*.

One stroke followed by two strokes and then three indicate a counted sequence. Probably they refer to days or moon cycles. These are signs. A scratch is not a sign yet. To become a sign, the scratch must have a meaning, at least for a person or an animal who can decode the scratch. A scratch on a tree can be interpreted that a particular animal has been here, or that a person has left a message to somebody else. A scratch can also just be a phenomenon which has no meaning at all, except that it belongs to an object or animal or person. A sign like a scratch and meaning attached to it does not yet create a language. Signs and meanings need to connect to each other systematically. Combinations of signs and meanings need to create a higher or more complicated purpose to be called 'language.'

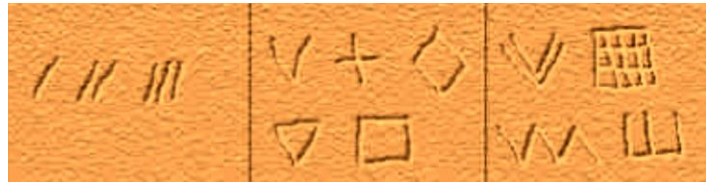


These are archaeological signs with the meaning of 'connection.' Again this is for us a speculative interpretation of what could have been a meaning: was it an expression of upper, lower, containing, or having an own space? It can represent many things. Most probably it indicates a mutual connection.

Other - connecting 'words' with increasing complexity have been described by the archaeologists in examples like the one below.



A crucial step in the development of languages is the moment that something fictive or abstract gets a specific sign with a meaning attached to it.

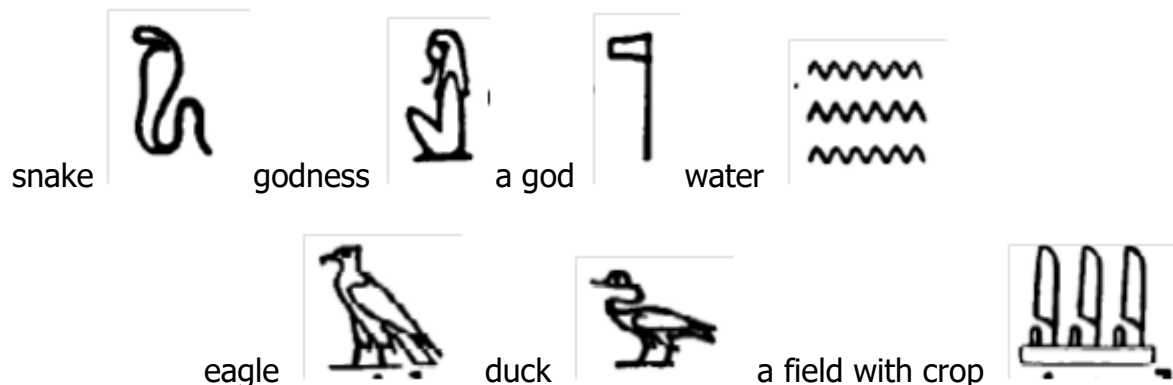


[12]

These first abstract are power, time, health, God, a character, etc. Later another kind of abstracts has been added. These constructions are meant to make the transfer of meaning more efficient. The best example of this type of constructs is the written languages based on an alphabet, where the characters are sequenced in words and sentences.

The evolution of the written languages follows a path built with pictograms, ideograms, phonetic signs, attachments of pre- and post- signs, etc. The introduction of metaphors is an extension of the pictograms. A drawing of a snake gets the meaning of the character and behavior of the snake animal-like cunning.

The examples below are a selection of Egyptian hieroglyphs.



The direction of the position of the object indicates the reading direction or some additional information can be linked to a particular orientation.

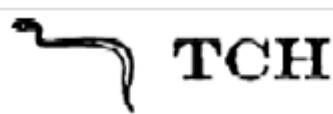
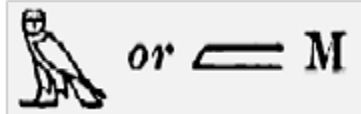
Some signs are open to different interpretations, as this sign



which



The next are the mental associations belonging to animals.



The sounds and pronunciations of words enter the game as well, and some efficiency in representing the character of the word get priority.

A further logic development is the combination of pictorial characters with letters from an alphabet. Near all languages went through this kind of events. Today only East Asian languages like Chinese, Korean and Japanese have kept most of its origins, although this situation is changing fast nowadays mainly because of mass electronic media and the globalization. There remains a big difference between the so-called associative languages like the Chinese language and the linear languages like English. The incredible thing is that the intrinsic characteristic of a language reflects the culture and psychology of the people who have been grown up in these languages. The associative mental powers of Chinese people are much stronger than the Western people. There is not that much left over of the original drawings from the pictorial signs, but the principle of associations has remained. For example:

yuan(garden) 園 Borders/frame 口+earth 土 + mouth 口+ 2 persons 从 Zao 造 which means "To Create". This word consists of "earth" 土 , "life") , "mouth" 口 and "walking or moving" 走 . In other words, according to the Chinese ancestors: To create means to take "earth or dirt", and then put "life" into it by using "mouth", and that "earthen formation" became a living, moving and walking being: "man".

These examples come from

<http://www.scribd.com/doc/22043972/Chinese-Characters-Confirm-Christian-Concept-Revised>

The associations are not only pictorial, but extra meaning is coming from combinations of basic pictorial characters and on a higher level they reflect mythical stories as metaphors.

3 THE THEORY OF SIGNS.

So far we have seen that our world is being constructed mainly by the visual information that we receive. Of course, physical touch, sensory data and to a lesser extent by smell; contribute to that fabricated world. Blind people will have to rely more on touch, and deaf people will extend the visual world with the additional tool of sign language to help to construct a consistent worldview. In all cases, we gather information in bits and pieces until we can assemble the pieces to something that makes sense and which is stable at least for some period. What makes 'sense' to a person is in the first place an individual feeling to which an appreciation is attached. But that recognition gets a collective dimension when shared with other people. Shared acknowledgments of feelings between people lead to norm and values.

What we call 'information' is a unity of loose pieces which we designate as signs. Groups of signs can form a sign on a higher level. Just like 'w,' 'o,' 'r,' 'd' as single signs; together they make the macro sign of 'word,' which has a specific meaning.

The link between what we see and what is meant is trivial. This has been illustrated by the artist René Magritte in his famous illustration of what you notice, is not necessarily what the author intended.



The notion 'pipe' is a shared view by the people for a specific object and is designated in the word 'pipe.' The painting of Magritte is not a pipe that you can smoke. It is a representation of a pipe that can be filled with tobacco and been lighted to enjoy the taste and smell of the tobacco. The bifurcation between pictorial and verbal becomes evident in the following examples.



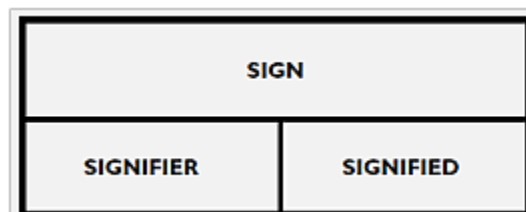
Marriage of the Verbal and the Visual, (1975) painting, oil on canvas.

YELLOW BLUE ORANGE
 BLACK RED GREEN
 PURPLE YELLOW RED
 ORANGE GREEN BLACK
 BLUE RED PURPLE
 GREEN BLUE ORANGE

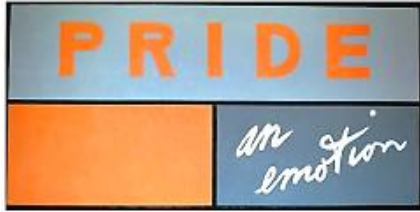
This brings us to the fundamentals of semiotics which is the play between the ground, the signifier and the signified.



The word Orange is reproduced as a convention, the way we write this with letters from the alphabet. Orange is a color, and that is what we mean to say. If you are asked to translate the word 'orange' in Chinese, you are not bothered if the Chinese see or appreciate orange as a color the same way as Western people do. What you want as an answer are characters or signs that indicate a color known to you as Orange.



We can connect to a sign another emotion than the ordinary universal shared meaning. For example, orange can get the signification of Pride in a particular culture. Just like yellow is the color of nobility for Easter cultures.



Earlier we have learned that our brain handles information along the chaos processing until a stable meaning is reached, what is done in a minimum of time, effort, and energy. This is precisely what researchers in Semiotics target by creating categories of signs. In this way, it is easier and faster to communicate what exactly is meant and in this way, it becomes easier to overlook complex cases. A set of categories are:

1 QUALI SIGNS: This sign refers to a whole of things and or an environment which stirs our feelings, but we cannot place it accurately nor give it a name. It relates to primary feelings like reddish, rough, liquid, the weather. These terms are quite vague or undetermined and neutral.

2 SECONDARY SIGNS: There is a definite connotation. White is a representative of 'pure,' 'innocent.' We call them sinsigns: coming in 3 variants:

2.1 iconic sinsign: There is a resemblance to an existing thing.

E.g., a diagram and a photo of a dangerous situation.

2.2 rhematic indexical sinsign: something calls for attention.

E.g., a cry in the crowd.

2.3 decent sinsign: The message is brought by an action of the sign.

E.g., A rooster wind indicator, a footprint in the sand.

3 LEGISIGNS: These signs have a controlling or organizing task.

3.1 iconic legisign: the map of the underground.

3.2 rhematic legisign: these signs call for a normalized response.

E.g. a knock on the door.

3.3 decent indexical legisign: Signs that refer to a standardized response in a system, e.g. you open the door: ladies first.

3.4 rhematic symbols: symbols that represent general identities or values like flags, uniforms.

3.5 decent symbols: a subject is referred to by a similar character, like doggy style, honey pot, star reward.

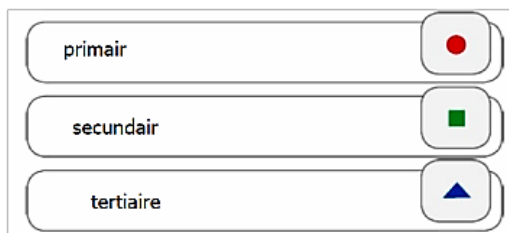
3.6 argument: refers to a routine procedure to conclude like let's start with a birds view.

There do exist other ways of dividing the characteristics of signs. Well known is the way as C. S. Peirce sees them:

PRIMARY SIGNS: These signs are wholly independent and have no link or target to another subject. Out of these signs will come up other signs with a more explicit connotation. Time, space, chaos, and a mess belong to the primary signs.

SECONDARY SIGNS: They connect to other secondary signs. They need the primary signs as a source. E.g., a graph is drawn to explain the growth of the population.

TERTIARY SIGNS: These signs build on secondary signs with connections and relations between other tertiary signs.



<http://www.scribd.com/doc/7343851/The-Sign-Tree-Model>

Please remark the use of the symbols from circle to triangle, which we will discuss further on.

Another approach to describe the characters of signs is the following: In symbolic signs, there is no resemblance between the sign and what is meant.



This sign is just a convention. Not that the choice is entirely at random. The upstanding triangle has some hidden connotation (secondary), and so has the ! sign; although both are tertiary signs.

Iconic signs make use of a high resemblance. E.g., the music in movies is used to create a specific atmosphere. 'He is a bulldozer in the organization, but at home, he is a softy.'

An Index sign is not up to resemblance but instead indicates what's going on or refers to another activity. White smoke from the chimney of the Vatican tells us that a new pope has been chosen. A fingerprint proves that you have been there.

Most of the time there is more than one kind of signs in what we see around us. Take the example of the USA flag.



The stars refer to the number of States and the stripes to the original States. When you see the flag on a ship, it becomes an index sign. When the flag is half lowered, it becomes a symbol of mourning.

These categories described above just should help you to feel the mechanisms at work in the pictures, drawings or even scribbles around us. In most cases, some different aspects work together to make a figurative creation at work as a source of meaning. A few examples out of the constellation of logos will follow next. The carrier can be a picture, letters, and words.



Iconic Picture mark



Iconic Word mark



Indexical Letter mark



Indexical Word mark referring to



Symbolical, word and picture.



Iconic Metaphoric



Indexical Metaphoric



Iconic Metaphoric word and picture mark.

4 THE SEMIOTICS OF SHAPES AND COMPOSITIONS.

Shapes are recurrent appearances which differentiate space. This is a philosophical definition. The outline of a particular form is recognized by people because they produce some similar feeling which they share by given a name to the shape of the object. Example: square, bent, up, right, round, circular, sharp, oblique, flat, etc. Basic shapes can deviate from a reference frame by names like blown up, shaky, irregular, shrunk, foiled, etc. The etymology of the word 'shape' comes from Old English *ġesceap* created, and pro-Germanic **ga-* + **skapan* ` (nature + split) [ref. Wikipedia].

This is again an indication that the awareness of a shape follows the process of chaos. When some particular idea (a typical shape) reaches a recurrent and stable mode, then it can obtain a name as a shared reference to indicate that intention. There is an infinite number of different shapes that can be described or thought of. They all can be reconstructed iteratively, just like the generation of Fractals. The framework that makes shapes comes from the same arithmetic processing that resulted in fractals. Most forms that we find in nature can be reproduced in a Fractal way. The figures and objects created in animation films are made in similar algorithmic approaches. We see that in the modern world man is reproducing his life world artificially via the same algorithms that his brains are using in the reproduction of the visual inputs man gets via his eyes.

Some shapes or better, some elements of forms give some familiar feeling to the people. Here we arrive at the topic of symmetries, where technical terms as mirroring and translations enter the game. This science is named computational semiotics. Symmetry at its turn can be reduced to the chaotic processes where the subject settles a relation vis-a-vis an attractor; which is for symmetries a point, a line, a plane and the operations in the process are called: projections, mirrors, displacement, rotations, etc. The most straightforward example is the circle with the center point as the attractor. An

ellipse is a circle with two attractor points. The appreciation of people for a particular shape is linked to the inner process how shapes are generated as a kind of natural algorithm. By the way, our whole biological and mental systems operate on a similar basis but of extreme complexity. This might explain that the appreciation of a particular shape by a person is a resonance of that person's mental operating system with the algorithm of that form. A piece of art is a complex shape. The appreciation of art has a universal part shared by a large group of people, other ways it would never become art, and a more personal or individual component of resonance. The appreciation of shapes, just as of art is as such biased by culture, personal talent, education, etc. Sometimes is merely the recursiveness of a pattern the primary generator of feeling as in the next picture. The first design is a combination of shapes and colors which generate appreciation. The other view is an example of a culturally biased display which has a sacred geometry to create fertility.



<http://www.scribd.com/doc/23357/Rangoli-Elder-Wom>

This is quite fundamental in semiotics. Not only the apparent shapes will play a role, but also the background, frames, etc. will steer our unconsciousness to a particular direction based on the underlying geometrical patterns.

4.1 THE BASIC GEOMETRIES.

When we look at something, we get in one shot a preliminary picture, a kind of total impression. This does not mean that our brain receives the full imprint of what is projected on the retina of our eyes. The brain has to process the two marks from the left and right eye and put it upside down first. The content of the whole picture is handled by the brain in separate parts of the brain and that for different parts of the image. These pieces or patches of the picture when taken separately, have an own pronounced influence on what we feel. As patches or sub-views we can name the upper, lower, left, right part, a moving content, the background, etc. Each of these significant elements is

split up in separate pieces of material such as pixel density, orientation, color characteristics, etc. This requires quite some processing power of the brain which it performs with a maximum of efficiency with a minimum effort and energy. The things which our brain filters are for example lines, textures, colors, perspective, shapes, frames, etc. Each of these parts will create specific psychological effects. In combinations of necessary associations, other feelings will emerge to a point when a stable appreciation or message is reached.

Primary signs which are filtered by our brain are:

POINTS .

There are two main categories of points: the geometric point and the graphical point.

The geometric point is something invisible, imaginary that creates a force. It is the power of a silent center but dominant center. This is most obvious in written language. Take the following sentences:

Today I walk out with my dog.

Today I walk. Out with my dog.

Today I walk out. With my dog.

The point makes a halt and creates a silence which is filled with meaning.

The invisible center of a circle is another clear case. In visual art or presentations, there can be more of these centering points which have a relational function and message to the whole. More will be explained when we discuss the compositions.

The graphical points are visible, and in their visibility, an additional function can be incorporated.

The variations in shape and size can bring different messages.



Another way, for further differentiation in expressional power, is by using repetitive patterns of a point.

LINES.

Lines play a significant role in the whole. This is in the first place lines make the framework for any shape. Beside the frame function will the lines play an explicit role in an own sense and effect creation.

Orientation is the first parameter of influence: horizontal, vertical, oblique, bent (convex, concave).

VERTICAL lines associate with pride, firmness, correctness, active, and initiative.

HORIZONTAL will indicate quietness, rest, continuity, smooth, time.

DIAGONAL LINES start a dynamic process, ask for attention and will move something.

BENT LINES are the translators of characters, mood, play, insecurity, variability.

The effects of any of these lines are stressed by the line width, variations in the line self, repetitions, free space around the line. Calligraphy is the best example to illustrate the power of lines. Calligraphy is an art which shows the maximum of feelings with the help of the minimum of lines and shapes.



Adam and Eve from Stefan Arteni



Zenseki

An example of patches in a balanced foreground/background:



Zoau Wou Ki



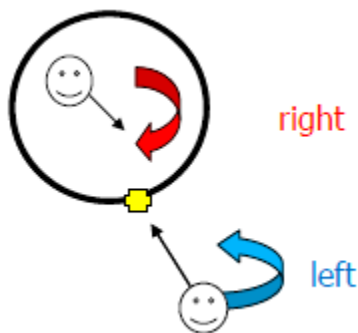
artists are: Mokurai, Hakuin, Sengai

Galileo once said that the letters of the language of the Universe are shapes of lines, circles, squares, triangles, cones, pyramids, etc. All these characters express specific psychological meanings.

The CIRCLE is the most basic figure and represents all shapes at once. The circle represents finite and infinite, defined and undefined, the inner and the outer. Right and left are the same when you observe a point spinning in the circle from within the circle, will be the opposite when your position is outside the circle.

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The connotations of the circle always refer to universality and have some spiritual content, like in the sign of yin and yang:

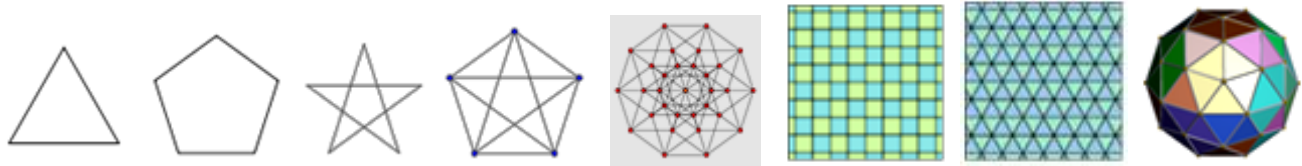


The next simplest geometric figure which is balanced is the



SQUARE

from which many other shapes can be derived. Notice that balance or stability is a vital characteristic of any figure to which a connotation can be attached. The geometrical balances and the complexity, the resemblance to the basic figures contribute to the implications.



A good example of the connotations can be found in a Chinese money



coin.

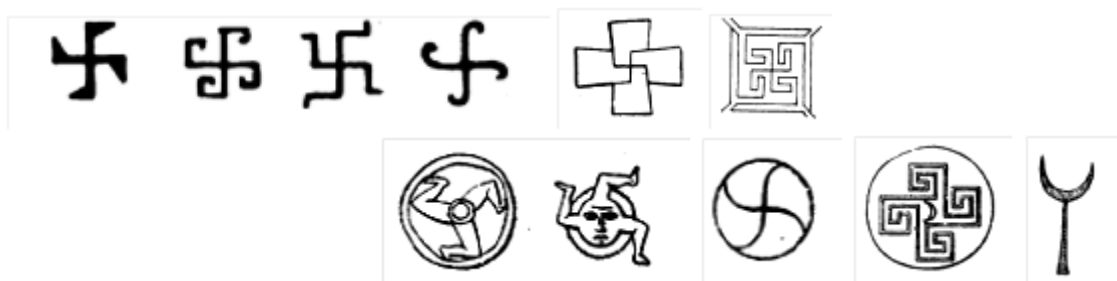
Money is a universal tool or symbol. You can exchange money for any good or service. That's why money coin has the shape of a circle. The exchange goes to worldly goods which are represented by a square.

Another derived symbol from the circle connotation is the swastika and the Arian cross. More elements adds to the circle which add another meaning as well.



In both symbols the circle is represented as a square, so the heavenly becomes earthy. The power starts from the center. The straight legs are direct and clear. The difference between the swastika and the Arian cross is an excellent illustration of the feeling attached to left and right. The left rotation refers to the inner dynamics of the mind, and we find these symbols all over Buddhist Asia. The Arian cross targets at global material power and dynamism, with the ambition of universal dominance.

All cultures have derived versions of the swastika.



The split between spiritual and civil connotation of circles and squares is to be traced in the construction of temples and churches. In the East, we have imperial palaces which are square. Buddhist stupas have domes.



Asian religions are a mental private matter. while Western faiths have an organizational public character, they serve a practical role as well, what translates in the architecture of the monument.

There is some other remarkable observation to be made on these monuments. Before we explain this, we first should clarify the semiotics of the different geometries.

The TRIANGLE is a square or rectangle split into two parts which makes it less balanced. A triangle pointed upwards symbolizes authority. Roman Catholic churches have a pointed tower, while the Protestant churches, who do not accept a papal authority, have eliminated the tower. Christian Orthodox monuments also have domes instead of towers.



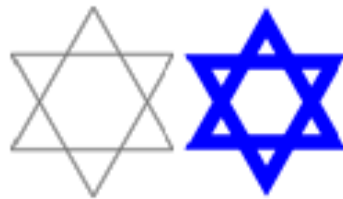
Another display of authority is: God see you. The triangle pointed upwards symbolizes the male principle while pointed down refers to the female. In alchemy, the up triangle stands for fire and the down triangle for water. Traffic lights follow the connotation logic. That what has priority or is leading ahead, points upwards. What has to give way, lose priority and points down.



But not all follow the logic.



It would have been more logic to have a triangular red traffic light. That the overruling stop light is on the top is in line with the connotations of positions; so is the choice of red and green also in line with semiotics. The following picture is a good illustration of the psychological associations expressed by triangle up and down. The up speaks, is active, extrovert; the down triangle is introvert, contemplative, passive.



When up and down triangles join forces we get the star symbol which has religious meaning for the Chinese and Indian cultures. When the multiple sides and or pointed shapes come closer to the circle, which means a concentration of power.



The Pentagon building and the papal miter refer typically to a concentration of power.

Other examples for the triangle are



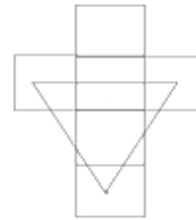
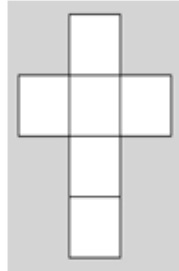
and



which are the symbols of the Scientology church and the Loge.

Both are organization of rationality and power.

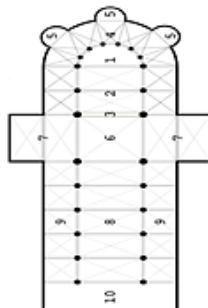
There is more to discover in the world of semiotics. A cube folded back in two dimensions gives a cross.



The cross is the overall Christian symbol. When you complete the cross with points of where Jesus Christ was nailed, you see the triangle pointed down, indicating subjectivity.

The altar in the church is typically situated in the center of the church. The typical layout of a church is that of a cross point with the top to the East. In the East rises the sun, which is the symbol of life. In the center of the altar, there is the tabernacle which is a cubicle. The shrine is in the Christian ritual, the house of the Christ as the new life. The place where new life is conceived is the womb of the woman.

Some semioticians explain the layout of a church as the woman laying on her back waiting for insemination. The entrance is apparently designed as a vagina where the masses of believers come through to fertilize the religious feelings.



The same cube plays a religious role for the Muslims in the ritual of Mecca and is also the shape of the box of Pandora.

These are just a few examples of how meaning builds upon geometries. Many of the purposes are forgotten, but most still work from the unconscious levels as well individual as collective.

4.2 THE BASIC GEOMETRIES IN A CONTEXT.

We have already explained that our brain processes different parts of what the eye captures in various ways to conclude an appropriate feeling.

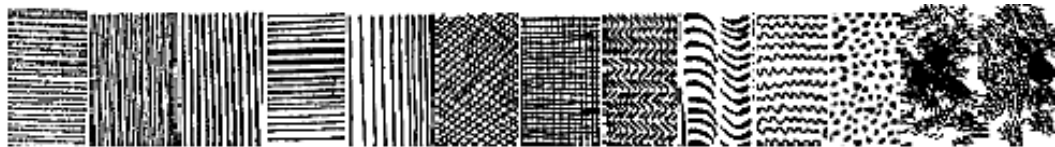
Lines are not only used to create an object but also to add character and sentiment to the object itself and its environment or context.

Take the following examples:



In the three pictures, the background creates the message of sober, hidden, and fear that emerge from the darkness and the healthy posture of the authority of the bishop representing a dark religion.

The other pictures do not rely on the message of the background. A few lines depicting the body of the persons are enough to portrait the type of person. The one person looking in front shows firmness and authority (vertical lines, square). When you analyze the background used in pictures, you will find the following basic line structures and patches which create the effects.



There are different levels to creat, such as the level of light intensity and direction. In drawing lessons, you can learn more on this and how feeling can be translated by lines and shades.

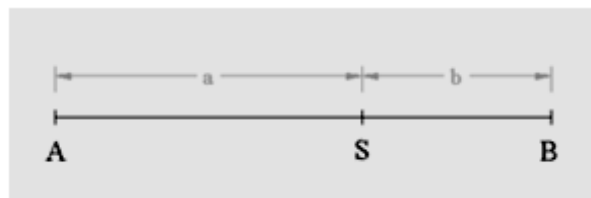
Similar to these black and white lines, will coloring add additional dimensions to create the required effects. We call this the 'writing characters' of the language of

drawing. The sentences are written by the structure and the proportions and balances of the different parts.

4.3 PROPORTIONS AND BALANCES.

Right proportion is something that creates a feeling of OK; you do not feel disturbed, you instead feel good.

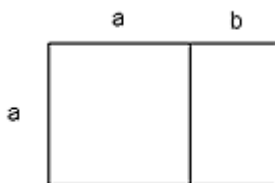
The elements which you make feel good; sometimes the term 'harmonious' is used; has been studied already in the very early times of intellectual development of people.



The key proportions are

$$\text{where } a/b = (a+b)/a = 1.6180.$$

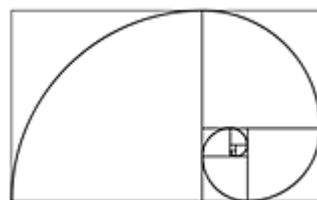
Other representations of the 'harmonious proportions' as extracted from Wikipedia are:



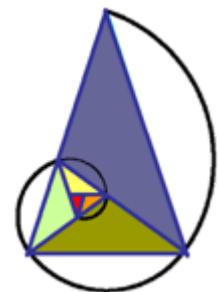
The proportions of the different colors are harmonious.

The same is true for the next graphic construction. Many natural shapes have

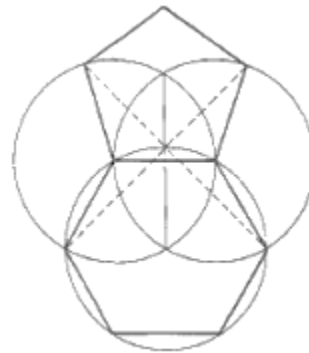
similar shapes.



Similar for the surfaces of



Looking around you will see lots of examples in daily life. Just watch the flood of logos and signs.

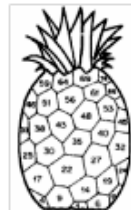


These are built up of basic geometric construction.

Some basic shapes can be found in company logos:



Examples of logos, natural products, street maps:



Ref. <http://www.scribd.com/doc/69437626/Connections-the-Geometric-Bridge-Between-Art-and-Science>

A good example of a photographic composition framed as per harmonic rules:



4.4 COMPOSITIONS.

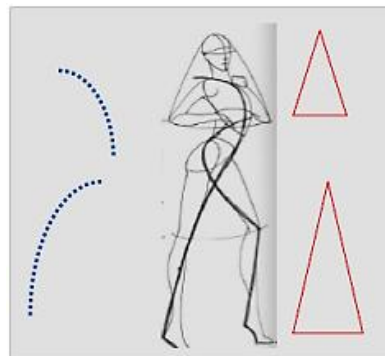
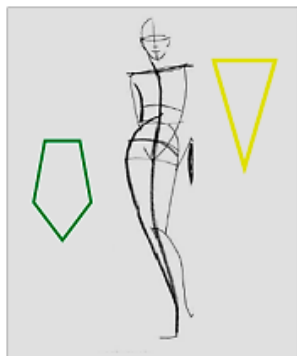
So far we have discussed the basic geometries as simple constructions. Most pictures and presentations are more complicated. Even in these compositions, the primary geometries will play a similar role as when they are on their own. The same rules apply but on the different parts of the complex picture: as such the various components of the composition should relate harmoniously and respect the fundamental proportions between each other. A few examples will make this clear:



Notice the frames of the composition: the breasts act as an effective attractor which on the first sight dominates the whole. Next, in the sequence of our look, we see the pentagon which is the power base of the woman. The female triangles dominate by repetition. Of course, we do not see these basic geometries, but our unconsciously they will create the first message to a male viewer.

A sex appeal triangle is formed by the breast and the mouth. This comes after the check if the proportions of the composition are OK.

In the next picture, will enter the active curve which plays the seductive role; the curves will make the woman life.



Notice the moment that the woman becomes active or sportive; the central triangles point upwards.

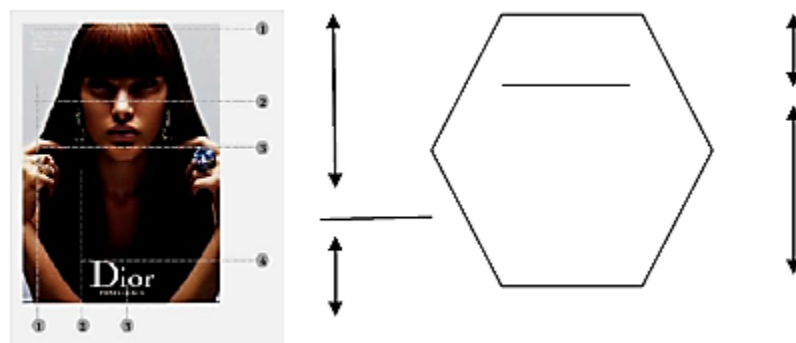
The seducing elements are upward triangles in balance with the female down triangle. A lady's aperitif glass is a down triangle.

Also, the canvas of a composition will bring the effects via basic geometries. In the painting of Cézanne is the female dominant; not only by the nude but also by the geometrical patterns in the canvas.

Remember that water is the symbol of the female.



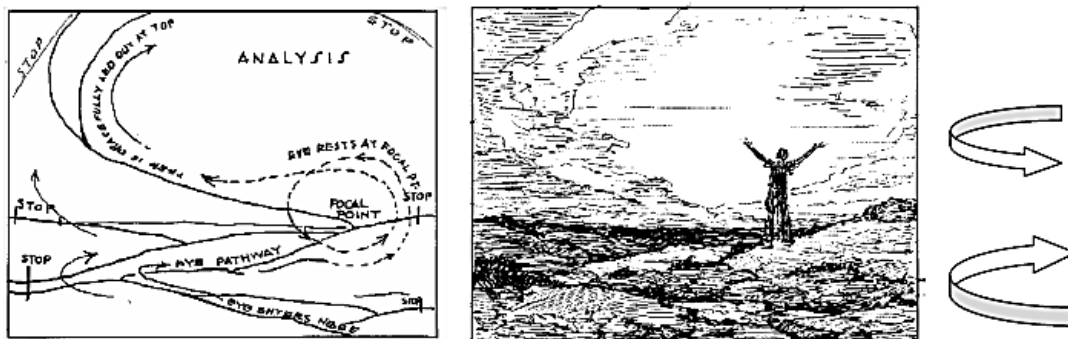
An example of the expression of powerful in an advert:



Other examples of the proportions and the proportions combined with the balancing color schemes are from the art of Barnett Newman.



Let's go back to the Alphabet of the visual semiotics. The primary sequence of attention points, which were inspired by survival and mating reflexes, will be followed by a more complicated process. Other aspects of attraction enter the game, and the geometries play their part as well.

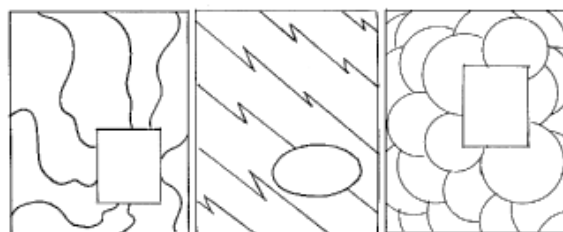


In this example, the (hidden) lines create the effect of feeling. We read spontaneously diagonally from top left to bottom right. First, should the top part should be in harmonious proportion to the bottom.

The upper part is nearly empty as a sign of hope or inspiration,
The curled lines ask for action and point to the point of attraction. The bottom portion is made of patches which form the background. The dynamic of the heaven is left (spiritual), and the bottom is right (material).

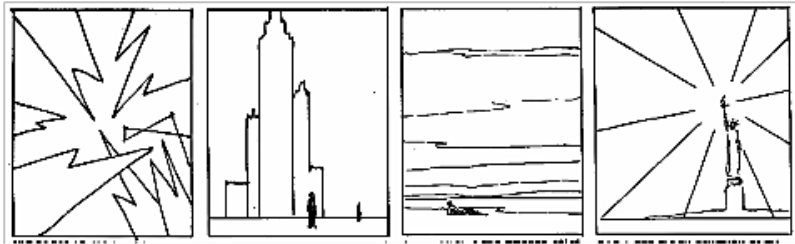
The focal area's attention will get emphasis by choice of the lines.

Other examples of essential compositions which illustrate the psychological power of the underlying geometries and arrangements follow.

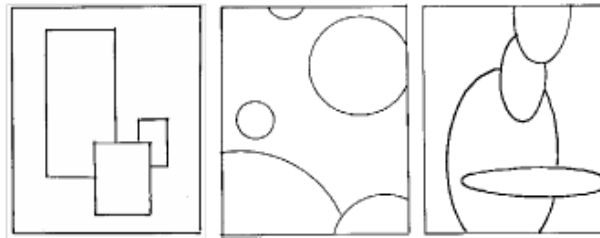


Points of attraction.

Attraction with even more focus:



The role of proportions and position in the field are explicit in the next illustration.



I repeat the connotations as we have explained in an alphabet of visual observation:

Sharp edges point to instability, aggression, and action.

Vertical is inspiring, correct, power, stability.

Horizontal makes it quite, in rest, open for ideas.

Radial is success, ambition, unity and glorious.

Star radiant lines point to attend.

Spiral is emotion, vitality, excitement.

A triangle points to authority, male/female dependent the pointing direction.

Square is stability, materialistic.

The circle is spiritual, heavenly.

Oval is gracious and sensitive.

It is no secret that women are the main attractors in advertising. That's why the flow lines of most adverts are typical the female lines.



Some more example of the hand of Andrew Loomis which illustrate how the geometry of lines can make a character or an environment:

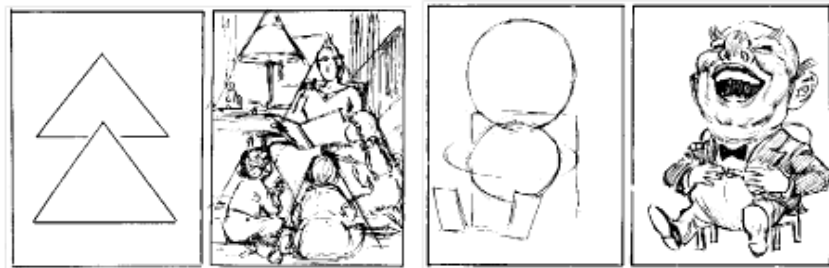
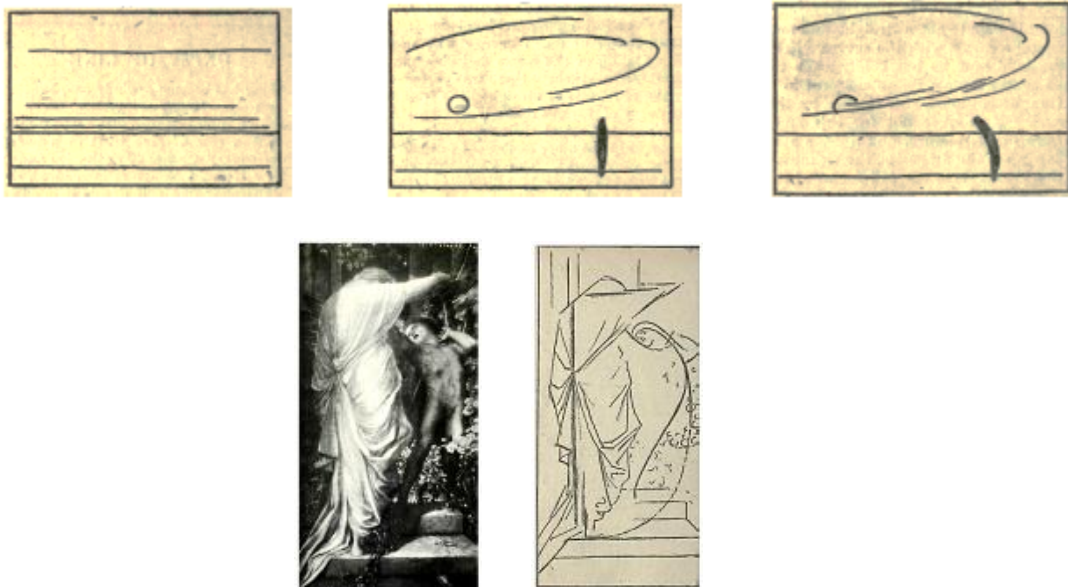


ILLUSTRATION OF THE DYNAMICS IN A PICTURE.



RELATIONS LEFT - RIGHT.

Nature has provided most creatures with some biological redundancies so that when a function fails, there is a back-up provided which can take over. During evolution, these double features got additional specialization on top of just being standby for emergency cases. Four legs become arms and legs which allow moving and using tools for crafting, hunting, etc. The efficiency requirements have resulted into specialization. This is most clear in the left and right capabilities of our hands. Hidden, but much more critical is the specialization in our brain between the left and the right. In this way, left,

right, up, and down have become automatic reflexes in our daily life. Some became universally accepted as the turning direction of a watch. Most are social conventions like the writing sense from left to right or the opposite, and the driving side in the traffic of vehicles cars or trains. A lot of culturally determined customs enter this field. To present your left hand to welcome another person is impolite. Not all people move the head up down to show approval or to say yes. That's why left-right and top-down are essential issues in semiotics. In fact, the point is even a more profound characteristic in nature. Just remember your courses in physics, chemistry, and electricity where all over orientations are part of the properties of the phenomenon. A unique influence is generated from the turning-orientation left-right. This is a very fundamental given in the construction of materials and of living primitive organisms.

On an atomic level, we also have spin as one of the descriptive dimensions. It is not surprising that also in the visual world the orientations are playing an important role.

A person looking left creates an expectation and looks in the future. When the inclination of the position of the head is left, the dominant feeling is negative. People who are scared, sad or desperate are displayed left propensity.



This can be compensated by using thicker and fuller lines or patches.

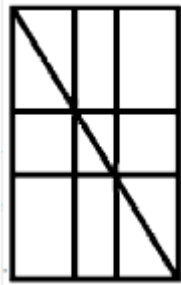


A vertical position indicates firmness with some tension. The balance again can be made with the volume of the lines.



The best practice to experience the connotations for characters of people is to follow a drawing course or analyze the drawings in those courses along the alphabet of process of visual view.

In compositions, we can find similar rules of proportions, left-right. etc.



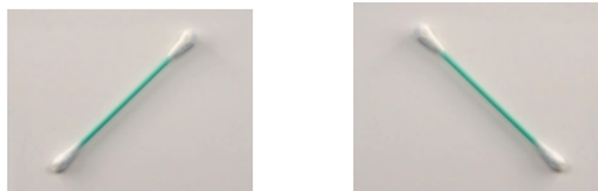
Reading is diagonal from left to right:

This is essential observation when drafting a text or a presentation.

The most important messages should be positioned according to the diagonal axis. A first practical exercise to convince you is to look alternatively to next two pictures:

This is a most important observation when drafting a text or a presentation.

The most important messages should be positioned according the diagonal axis.



The first cotton bud is blocking, the second guides.

When we put these rods on one page then we obtain a different effect.



In figure 1 the attention gets stuck in the top left; in 2, the focus will jump to the bottom right.

In a composition of 4 parts, symmetry will take over as the first impression. For different symmetrical structures, the one with the best balance or most points or lines of symmetry will take a top of attention.



The left-right has always been present in representations. For example, in the Middle Age paintings are the angles positioned on the left side of the pictures.



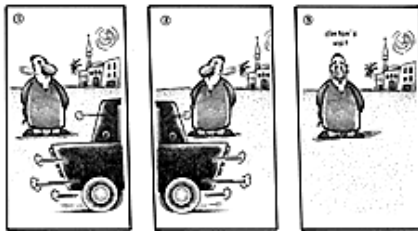
Sandro Botticelli



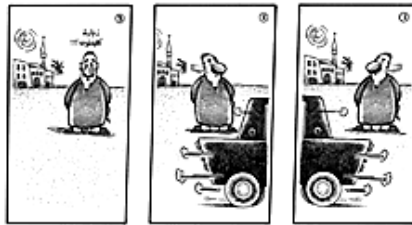
Mario Sironi

Left-Right has also a cultural dimension. Some countries apply left hand driving and other right hand driving.

English version



Arabic version



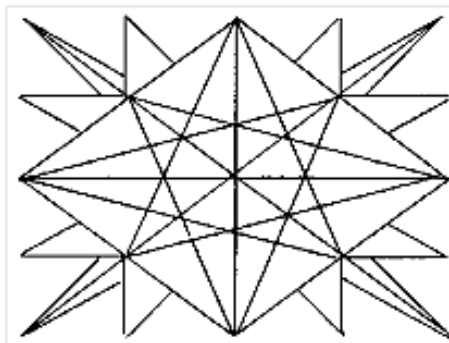
kahilcartoons@arabia.com



Compositions can be very complex.

There are different hidden levels in the canvas from which the final picture emerges. We have elaborated already on the composition with lines, background and geometrical shapes. Perspective lines have to be added to these; although reproduction in perspective is not a necessity. In Chinese painting and modern Art, other rules are being applied.

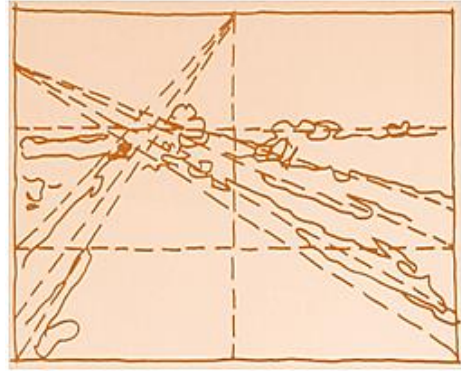
Anytime an artist starts a drawing, he or she always will work on the frame of hidden lines that will make the composition.



Like in next frame:

Loomis Andrew, Creative Illustrations.1947.

The next illustrations come from a publication of van Stefan Arteni : Lipids in Art, 14th I.S.F. Congress Brighton England 1978.



Piet Modrian.



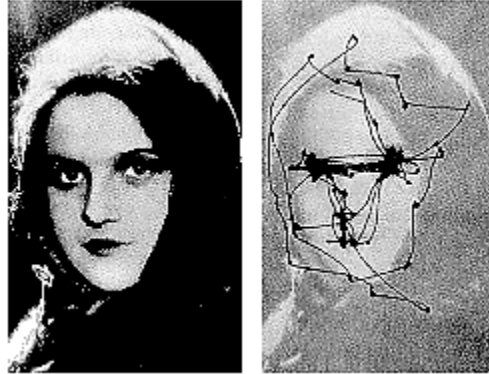
Jacobo Tintoretto



Notice that symmetries, repetitions, orientations and balances all work together to create a whole.

This same process also happens when people concentrate a more extended time on the subject. When a photographer studies an object, she or he is in search of the frame behind and how to fit the purpose in the whole.

Take the following picture:



<http://www.psych.ndsu.nodak.edu/mccourt/Psy460/Eye%20movements/Eye%20movements.htm>

The emphasis is to express the dynamics of the eyes. If you focus for a while on the picture, your attention is jumping unwillingly along a pattern like illustrated in the right-hand drawing. It is the pattern and the dynamics of creating the profile that gives the final impression which will release the message.

In this example, we also find back the chaotic process which evolves to a stable situation.

RELATIONS TOP – BOTTOM.

The Japanese have a unique way to observe a landscape. You look down between spread legs. Doing so breaks the usual routine way of seeing things. You upset an accustomed habit of doing. Just do it yourself, and you will be surprised by the result. New things you never noticed before pop up in the scenery. Some details will now escape from the hidden; especially from the background will new forms ask for attention.

This is precisely what artists do. They are masters to show the hidden features which touch our feeling. In this way, the cartoon artist creates a character, a mood of taste with just a few lines.

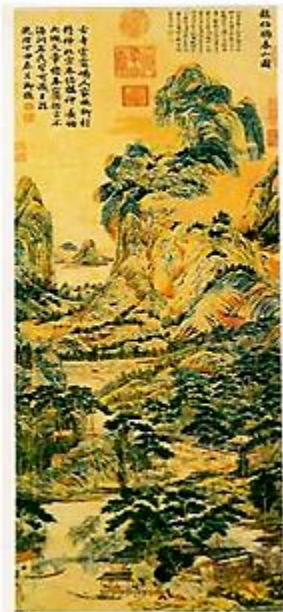
With the Japanese trick, you put the bottom on top and doing, so it also releases the deeper psychological connotations linked to top and bottom in the frame of representation.

The upper parts of a picture represent mainly the spiritual character of the objects. Light usually shines from the top.

A technique used to catch individual attention for an object is to project the light from the side through a window.

The bottom of the frame contains the basis that carries the structures or from where the ideas grow.

An example of good use of the deeper meaning of bottom and top in a picture is to see in Chinese and Eastern paintings and reproductions.



In this Chinese painting have the norms of perspective drawing been replaced by the broader content of spaces like top and bottom.

The heavy Mountains weight on the whole and being in the top gives additional spiritual greatness to the whole.

The valley fills with varieties. You hardly will notice the human figures in the overwhelming whole of nature.

Patterns are over the whole picture, and they repeat themselves as big and as small.

The colors represent the cycles in nature from birth in springtime to death in winter.

With this example, we arrive in yet another field of cultural semiotics.

Just to complete the topic of location within the frame. The psychological connotations attached to the position of an object within the frame has also a cultural dimension which is more pronounced depending on the culture. A few examples:

North: winter, white color, old day, buffalo, night.

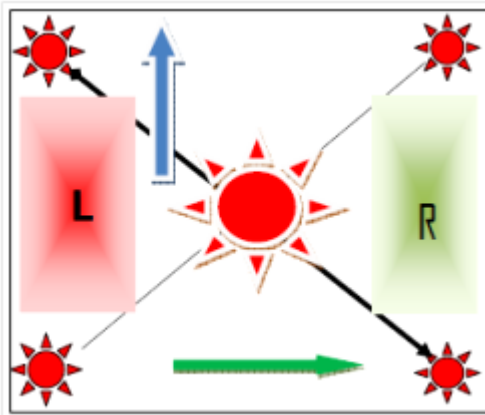
South: summer, green, teenager, coyote, noon.

East: springtime, yellow and red, child, golden eagle, morning.

West: autumn, black of blue, adults, bear, evening

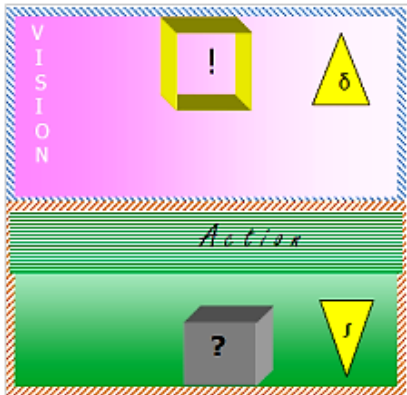
Reference: <http://www.scribd.com/doc/40511342/The-Concept-of-the-Cultural-Sign>

A summary picture which shows most of the connotations mentioned so far related to the filling of the picture frame are the following:



Notice the reading directions,
The attention corners and the center,
The top and bottom reading,
The weight of the left and the right. The
green color is the fertile soil from where
new life grow. Blue and empty spaces are
the signs of illumination.

Another synthesis picture is:



This is the same message of the soil with the
unknown and hidden, where also the female
triangle has its place.

The top is active with the male up triangle, the
enlightenment, and visionary.

The next section is for that reader who likes to get closer to the world of graphic designers and painters and is similarly of value to learn to appreciate paintings. But even the professionals who arrange displays for shows or just shops get some hints here how to catch attention.

Stefan Arteni is a contemporary artist who has published a lot of art and its connection to semiotics. I have summarized the significant parts of the visual alphabet, which complement what has been described earlier.

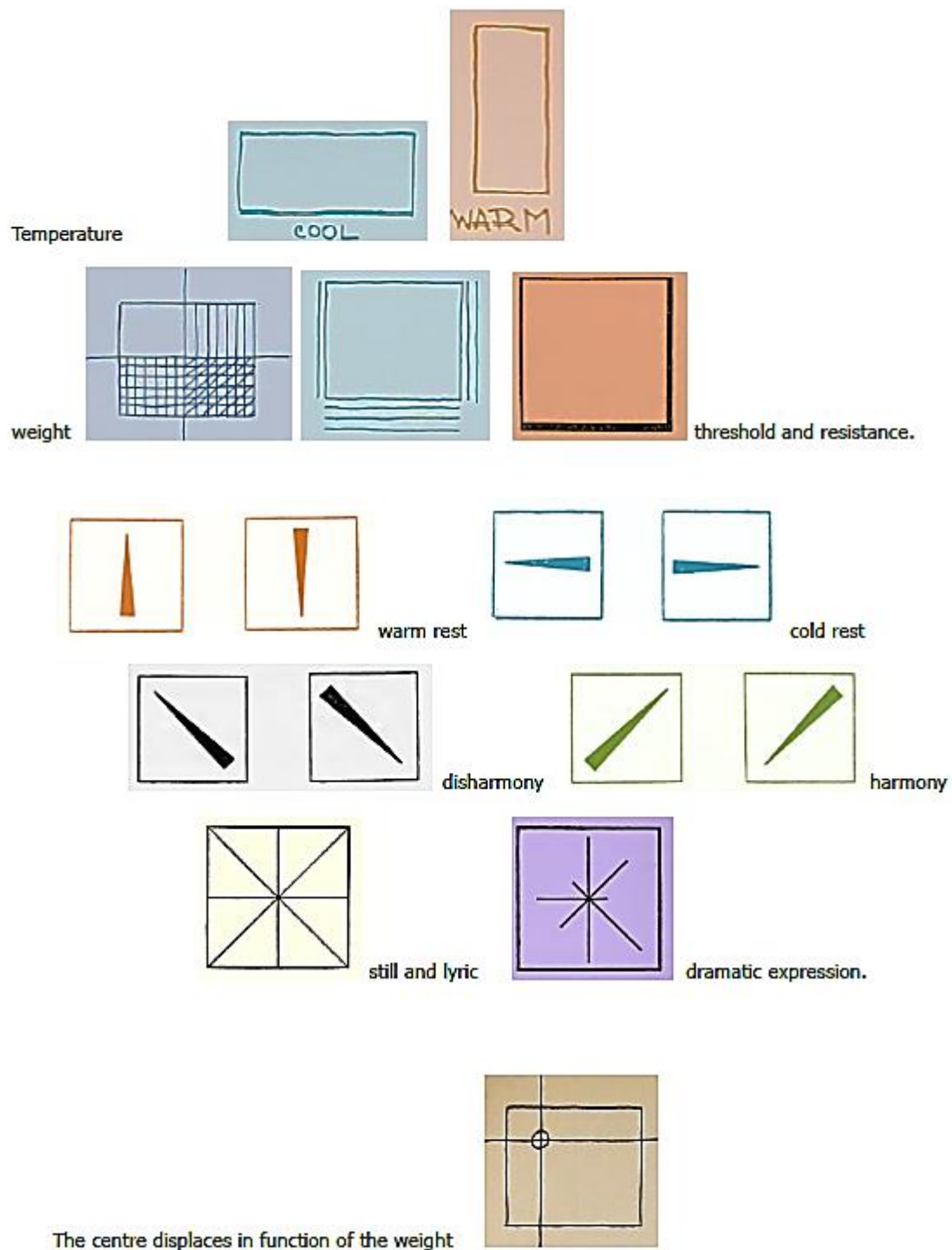
The reference work is:

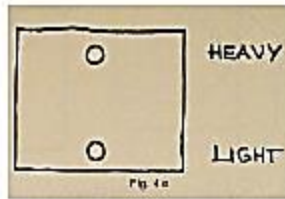
Lipids in Art, 14th I.S.F. Congress Brighton England 1978

<http://www.scribd.com/doc/166995960/StefanArteni-SpaceColorMedium>

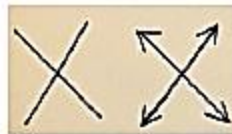
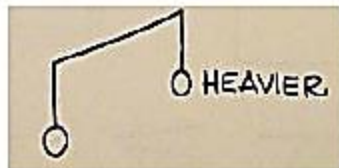
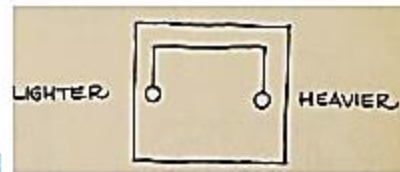
Wassily Kandinsky has written down his view of what makes art in one of his books with the title 'Point and Line to Plane' 1926. In this paper, the relations with visual art and music is made as well as the relationships between colors and shapes and orientations. This work is recommended for anybody who likes

to study design. I summarize for the reader only the main topics and rules.

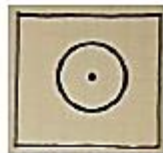




which is linked to direction as well



Here we are in search of the middle



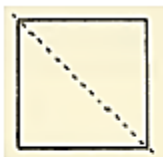
Balance

with the antithesis between the point (quietness) en the circle (eternal movement without direction)

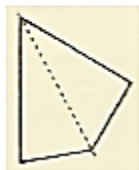
with the antithesis between the point (quietness) en the circle (eternal



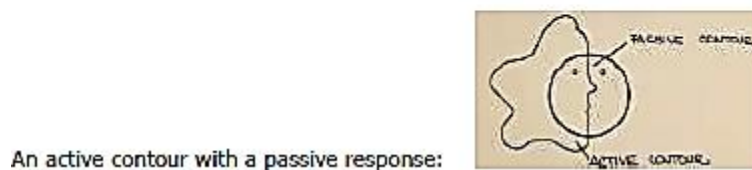
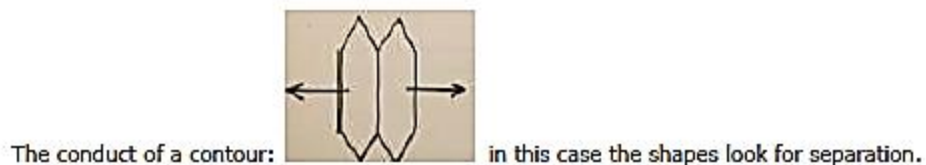
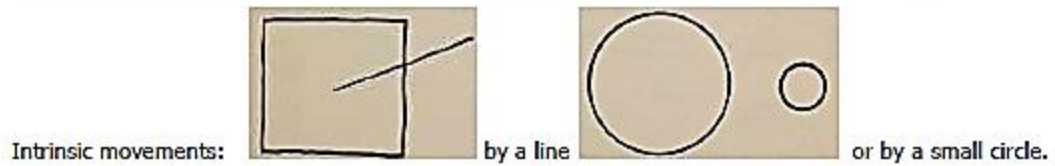
segmentation with emphasis on the corners.



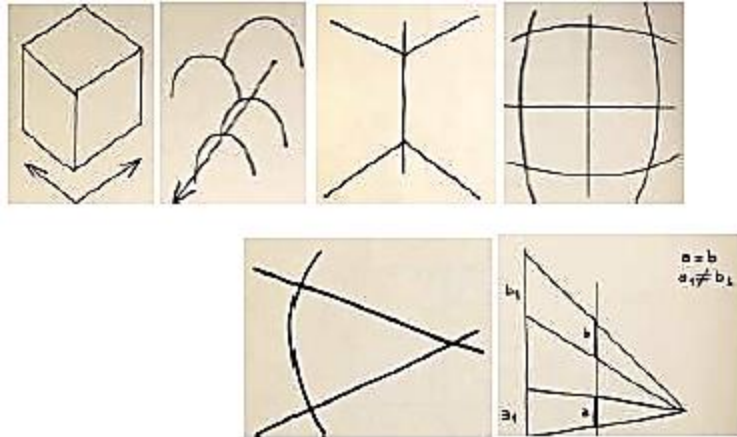
diagonal Lines and square corners create extrovert expressions.



angles of 60, 80, 130 degrees create introvert expression in a plane.



Creation of space:



The next example is from Andre Lhote and is a good illustration of the techniques how to create spaces based on geometric patterns of convex versus concave.



4.5 GENUS AND BALANCES IN COMPOSITIONS.

Besides the lines, and orientations there are two more essential levels: the balances and the genus. We have discussed and illustrated already earlier the balances in compositions and the link to the natural. When talking about the genus, it is difficult to split it from the symmetries. Both always go together to come to a harmonious whole.

The best to start genus is with the eastern symbolic of yin and yang.



There is a dynamic balance between the female and the male. Moreover, in the man, there is a female center and vice versa. The dynamics feel natural when you look at the symbol under different orientations.

Just think about the alphabet of visual viewing: top-bottom, left-right.



Another and a more explicit way is the I-Ching, which we will not explain adequately. The I-Ching is an adequate exercise and very valuable to learn feeling and forecasting situations. The whole is a map of balances between female and male psychologies which are in a constant and repetitive evolution. There are 64 possible situations which describe phases of any system, and how one stage can develop to another phase. Once you have studied the basics of the system, this method can be mapped on organizational dynamics, social, mental, etc. systems.

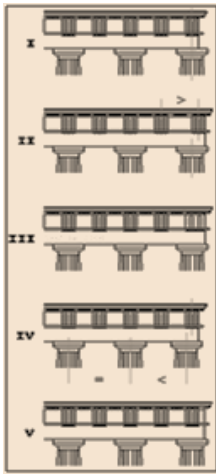
In a simplified version and putting it in modern digital representation, the female is represented as a zero or the interrupted sign - - and the male by -

.
In modern digital representation, we would assign the signs 0 and 1. The design of the signs 0 and 1 can with a little imagination the yoni and the phallus, what has been as such for many centuries and in most cultures. There always has been a translation of phenomenon about female and male characters in society, linked to the most primitive impulse of copulation and fertility

In ancient Greece, these connotations got a translation in architecture. The architecture was at that time an essential expression of psychology and society.

What is the East yin is named in Greece architecture In, and the male principle yang becomes Yo.

Several styles are to be distinguished in Greek architecture An early style is the Doric style followed by ionic. .

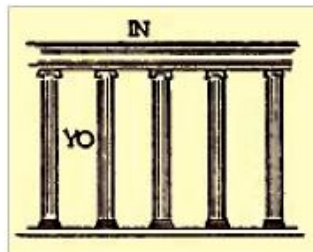


Doric style



Ionic style

Doric is more rigid and erect, so is male *Yo*. Ionic is *In* with frivolous curls feeling more playful. More into detail we find back the psychology of the lines as we showed earlier.



Yo is erect vertical and *In* is horizontal.



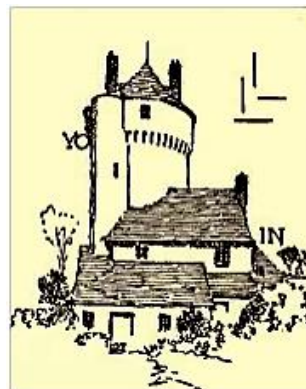
Other example

where the *In* is keeping the whole together.

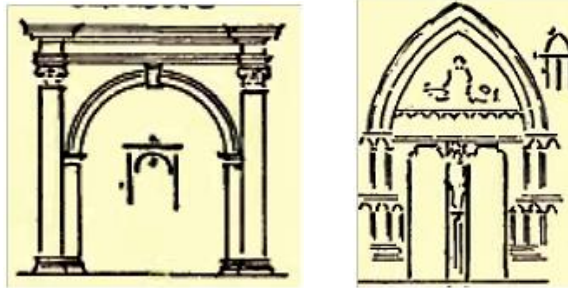
Once you get familiar with the yo /In features, you will notice these principles on all places.



Like in landscapes:



The next development is bridging features which complete the structure and leaves Yo and In with their own identity.



Following the path of aesthetics, there is another feature which makes a composition harmoniously rich.

This is called *consonance*. The repetitions of the same motif while the proper proportions are kept, create the feeling that the themes resonate together.

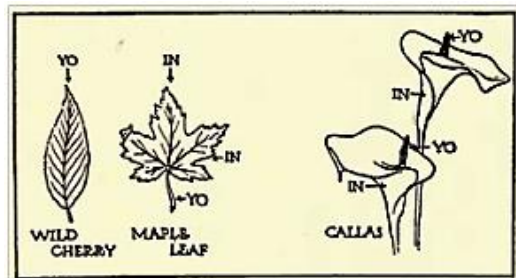


Here we come close to the impressions we got from looking at fractals. This indicates that what we experience as aesthetic, has to do with the same fundamental rules of the generation of patterns. I like to remind you that these patterns can be mathematically simulated with simple algorithms along the laws of chaos.

In total, we have now made an inventory of the psychological impact of the different lines and character of the lines self, the shapes, the background, the compositional features and interdependent balances, the canvas of yin and yang or Yo and IN. Another characteristic which relates to the point of attraction is called radiance. It is from energy comes out.

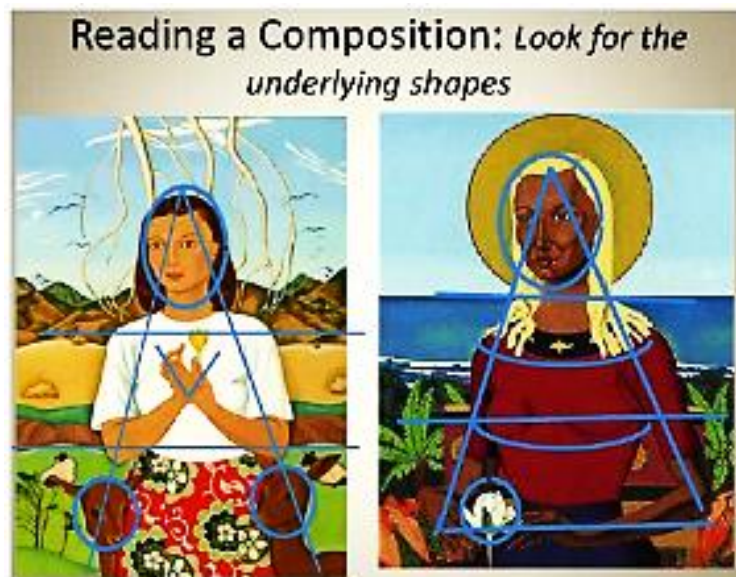


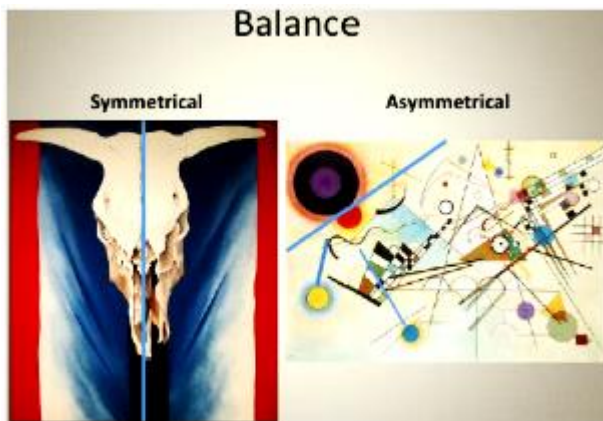
In Nature, we also can see the 'Yo, In' structure like in next picture.



The above examples are from: 'Beautiful Necessity van Claude Bragdon'.

For those readers who like to practice in discovering the underlying frames of visual pictures, I can recommend the drawing training books from Andrew Loomis and Harold Speed. Most examples have come from their work. Let's conclude the chapter on compositions and balances with some more examples. For a reading of structure: again you can learn a lot from the arts: how to read arts. A good reference is <http://www.slideshare.net/matcol/how-to-look-at-art-2>, The central guidance for reading a piece of art is to discover the canvas of the composition, balance and color scheme.





So far, we did not yet cover colors which are however another dimension to be added to make the visual semiotics complete. Before we clarify the color topic, let's have a few semiotic views on the human face called Physiognomy.

4.6 SEMIOTICS OF PHYSIOGNOMY.

Eighty percent of human communication is indirect, on our face, eyes and the whole of body language. We even are not aware what we display about our feelings and emotions. But we very quickly can read the messages from another person. A part of this communication is culturally conditioned.

Similar to the appreciation of the visual proportions of the canvas components, so have body features also connections to the character, intellect and the ethics of the person. Especial the human face is telling the most of the person.

Physiognomy is not a natural discipline and does not belong to the exact sciences. Moreover what we observe is challenging to translate into standard language. Another complication is that some features of the expressions are

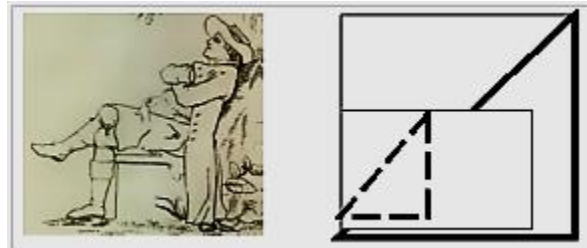
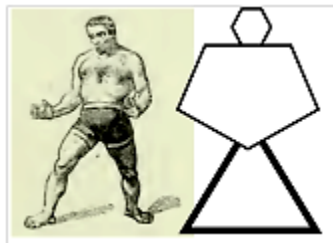
ethnic related. There are some basics which are quite reliable and easy to access. For example, a person who commands or invites will spread arms and legs. A person who is reserved or submissive, will keep arms and legs tight against the body.



Crossing the arms show reservation, so does leaning backward indicates rejection. To know if in a dialogue the other person is honest, just look at the legs. Closed legs suggest that the person is not open or at least does not release the information requested.

Remark the position of the persons in the frame: the dominant is positioned left. The submissive is pushed to the right.

The primary canvas geometries give the same connotations as what we have seen earlier.



When you observe a person start with:

The face,

Neck,

Arms and hands,

Torso,

Legs and feet.

The proportions of the body parts indicate health, dynamics and the balance. A fool or simple-minded person seems to have the members loose with no

connections. The same will be valid for that person's relationships with other people.

The way the body parts connect to the whole will indicate if a person is dynamic or shows apathy.

Just in the same way where notice first in a scene the moving elements, will the dynamic behavior be questioned first. Should I defend, protect, hide, and run, are the primary reflexes. Once the first impression is established, then the following analysis will start.

We watch the eyes,

the forehead, shape and size,

the implant of the nose, mouth, chin and jaws.

This will confirm the character. An open mouth and loose muscles reveal passivity and reduced intelligence. Lively eyes tell that the person is active. Detailed and dynamic muscles in the face admit that the person is open-minded and willing to share information and show his or her emotions.

There are many categories and description in physiognomy what makes it hard work and need of experience to make a reliable assessment and judgments about a person. In these types, there is a vital split which is between the intelligent and the passionate person. Here goes the attention mainly to the mouth, the facial lines, and shapes. For example, curled lines indicate an emotional person.

An exciting feature is the resemblance of certain types with animals' character and physiognomy.



A small forehead means weak intelligence.

A large chin pointing forward tells that the person is striving to reach his goals. Again, if you want to become an expert in reading people, you will have to practice a lot; the same goes for semiotics overall.



cold, no emotions



does not see a way out.



I hope that it will pass



how can I solve this/

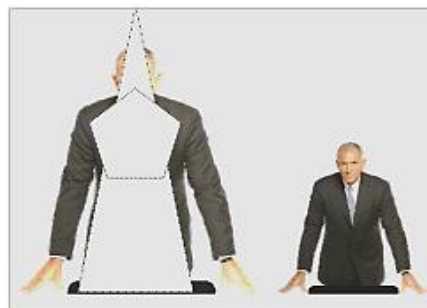
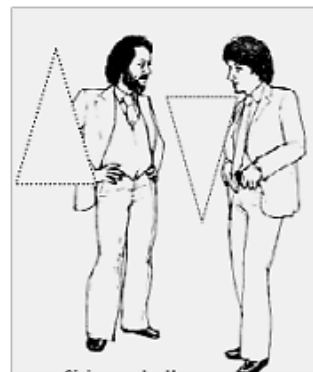
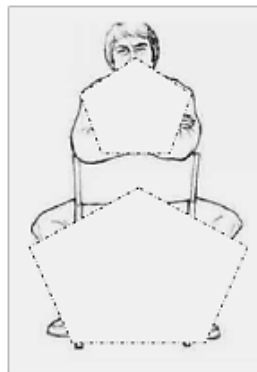


no other way, must be the end

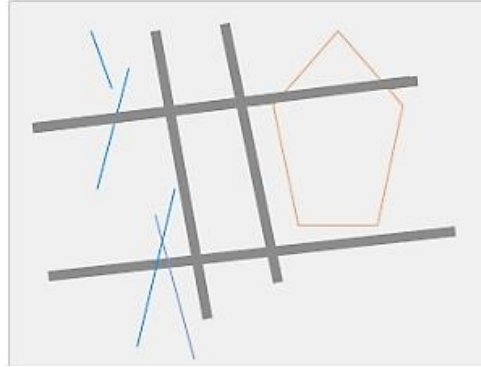


OK I see the way out

A few more examples of how the canvas of the basic geometries brings the message as indirect communication between people.



In the next picture, we see clearly the xx pattern and the dominant pentagon. Notice the lady is looking at a distant point, while, the gentlemen studies the lady.

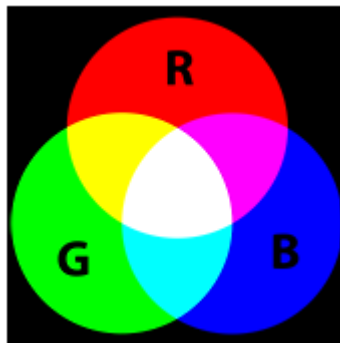


These few examples hopefully have made clear that also physiognomy is controlled by the same principles of semiotics.

5 SEMIOTICS OF COLORS.

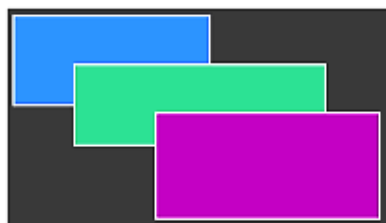
The semiotics of the colors is a science on its own. I restrict here to the basic principles, and I like to refer some excellent publications on colors for further study.

We all know the three primary colors and how the other colors can be made by the basic ones.



Wikipedia

A general accepted connotation with the feeling of colors is:



cold

warm



The semiotics of the colors is a science on its own. I limit the texts to the basic principles and will refer to some useful publications on colors for further study.

Earlier we have seen that shapes induce feelings. A sound synthesis of both shapes and colors comes from Bradbury Thomson a graphic designer.



This example is a good illustration of how shapes can reinforce the basic feelings associated with a color. There are more important dimensions linked to the usage of colors.

Colors are also used as a way of communication. Blue like the sky, BMW blue, he is still blue in this job, a red carpet treatment, red flag, red ears, bloody red, black and white, etc.

There is a different connotation attached to the symbolic meanings of the colors depending on the culture you live in. Be aware of this when you travel or even when you make a business presentation, or launch an advertising campaign.

A map often used is the split between the psychological effects and the symbolism of specific colors.

	<i>EFFECT</i>	SYMBOL
--	---------------	--------

RED	Active, warm, aggressive, caring	Love, revolution, warning
ORANGE	Joy, activation, encourage	Fire, warmth, vitality
YELLOW	Stimulating, joy, logic	Coward, false, sick
GREEN	Calming, harmony, control	Hope, new, young, jealous
TURQUOISIE	Cool, refreshing, calming	Cool, fresh, eternity
BLUE	Concentration, absorption, relax	Sad, melancholy, spiritual, stable
PURPLE	Unrest, nervous, fear, depression	Storm, solemn, mysterious
PINK	Intuition, restrict fear & stress	Phantasm, daydream
WHITE	Empty, boost	Peace, purity, innocence
GREY	Depression, balance, elegance	Sadness, boring
BLACK	Pessimism, depression	Mourning, devil
BROWN	Stagnation, stabilisation	Earth, safety

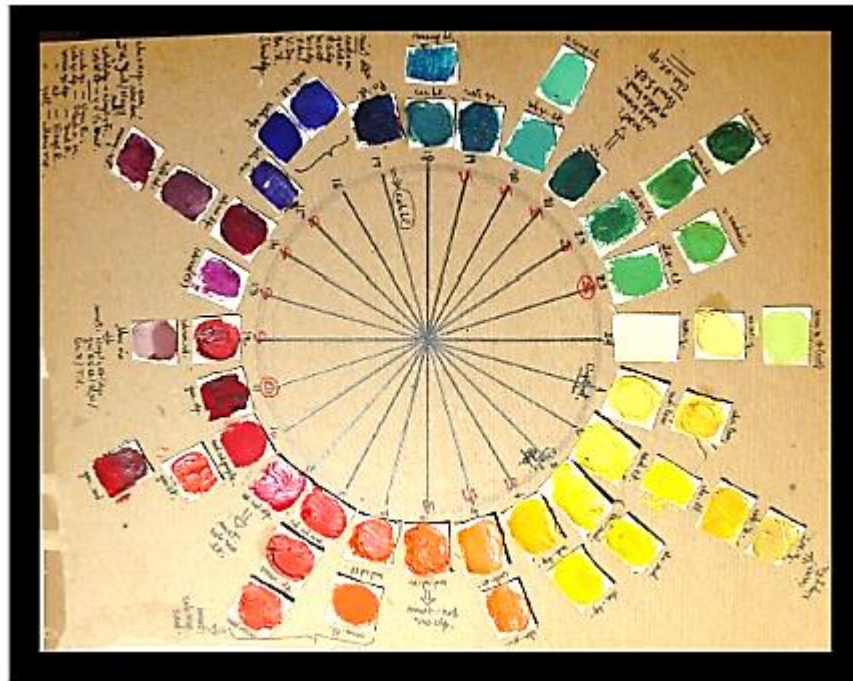
The role of colors in art is mainly a relationship between the colors. Again here we can learn a lot from the artists who will teach you best which colors matches or not. Knowledge of the color-management is significant in all corners of society. A reference book for making good use of colors when you draft a presentation is from professor Edward Tufte.

A good summary of this book to keep in mind is the following:



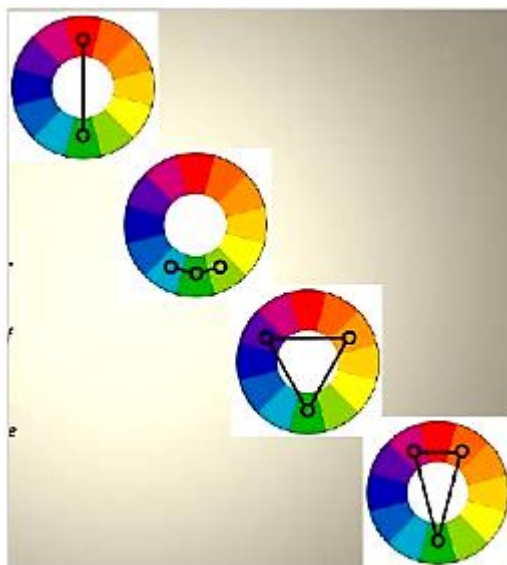
The rational mind is associated with the colder colors. When you approach a target customer, then the warmer colors will show their influence on the personal level.

It is difficult to present the whole science of colors in a few sheets. It is easier to show a few examples of how colors act and play. The case is from the artist Stefan Arteni.



An example about matching colors out of

<http://www.slideshare.net/matcol/how-to-look-at-art-2>



Next are examples where balance, composition and color-balances are met.

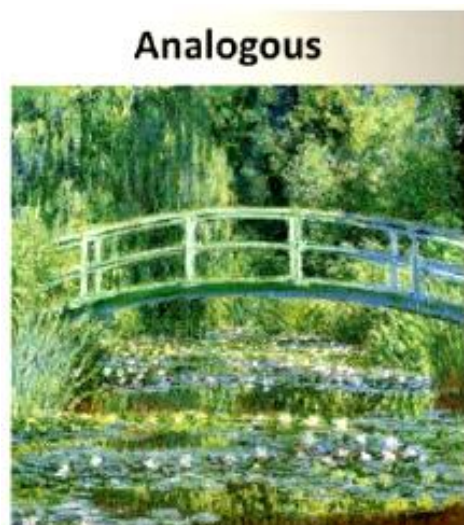
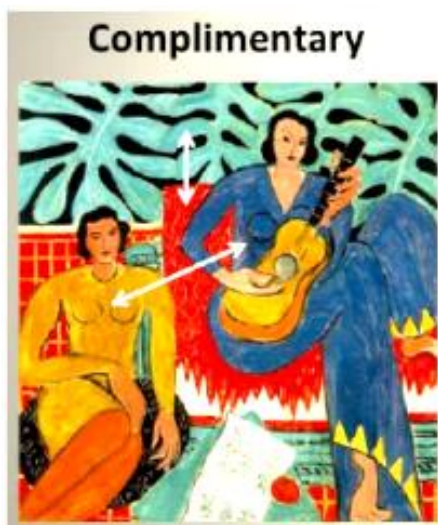


Van Gogh

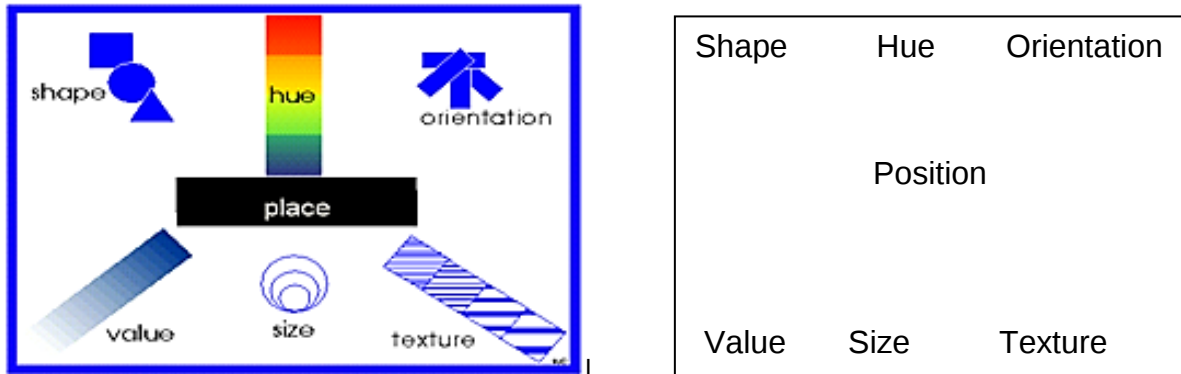


Vasily Kandinsky

Examples on complementary colors and on analogous colors are:



For those readers who like to become a specialist, there is much more to learn and to practice from colors in combination with shapes and compositions. A summary of the topics to master follows below and is from Bertin.



These are all elements which have to be balanced and which will need a correct application to create the intended feeling or psychological impact. This is not only true for art painters or architects, even when you prepare a PowerPoint presentation or you arrange a display for a product or even the table setting for a dinner; it is an art to find the harmony between all these structural elements.

The process of execution comes down to a kind of iterative chaotic process of making choices and adjusting till stability and comfort is reached with the result at the end.

The playing mode of designs and colors can be learned in the art find followers in the fashion business, which we will discuss later on.



Reference: <http://www.slideshare.net/joansloo/bwx>

6 SUMMARY OF THE PROCESS OF VISUAL PERCEPTION.

When we perceive a picture or any visual scene we unconsciously start an archaic trajectory to check on what's around is. This path expands throughout our whole life on a larger scale of our behavior.



- That what moves catch first the attention. We estimate the distance to prepare for a flight or fight.
- Is a trajectory to be discovered to escape?
- We check the floor and background to check on obstacles or conflict situations.
- Are there any people in the view? We check for wide-open eyes and look for messages, e.g., red eyes.
- We switch over to the environment. Can I overcome all obstacles? Any opportunities for cooperation? The sexual impulse pops up, and we look for play, comfort, and fantasies.
- Now we can dream and discover patterns in the clouds, the birds and the bees and all colors.
- When the senses are saturated so will the mind take over and ask for messages and meaning.
- We are eager to communicate, to share and to question.
- We segregate ugly from beautiful, old from new, we make choices and start the rituals.
- Meditation takes over, and the spirit enters the mind. Authority claims for respect. We search for treasures and become aware that nothing is for free.
- Death reminds us of loss, and we put our hope in God.
- Nothing is for free; we have to commit and compete. We can lose. We become unsure and consider starting all over.

Looking from another angle, we see another process. Any observation starts with the detection of relationships between the components we observe. When the parts are loose without any link, we feel lost and won't continue looking at it. As soon as we detect some coherence, further attention will trigger off. I get involved. Anything linked to me or that has some relevant emotional content for me will ignite interest. The primary needs come first as shown above. Then there is the balance in the whole, what has to make me feel comfortable. There are multiple balances to be met such as the whole versus the details, proportionality, left-right, bottom-top, foreground-background, You-In, colors, light, and shade. Most people feel comfortable with a limited number of elements and balances in the picture. Even when the quantity of information in an image or display is frightening, we tend to omit what is not relevant to us (in the first place), and we will focus on a few elements only. That what is relevant comes from the emotions which the picture will start in our psyche. The language which our Unconscious understands is part of Semiotics.

- The center dominates and will balance against the corners of the visual frame.
- The attention is dynamic and jumps from points of attraction to avoid the points of repulsion.
- Between several points of attraction, a leverage will take place for which point gets the dominance.
- In a crowded scene will empty spaces and isolated points dominate.
- The upper view dominates on the lower part and inspires with spirituality.
- Seize, proportions, colors, shapes all have a role to play and are part of an alphabet which creates meaning.
- Vertical speaks louder than horizontal and colors ask for balanced partner colors.
- The background is as important as the front.
- Connections between groups are made from bottom to top.
- Splitting and a differentiation comes from top to down.
- Vertical symmetry is more pronounced than horizontal symmetry.
- Inspiration is on top. What is bottom will ask for an explanation.
-

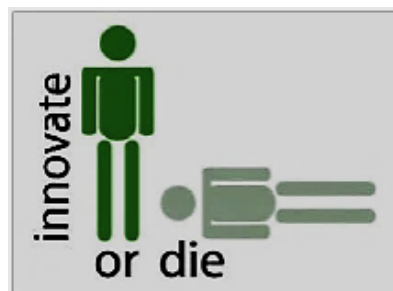
We can conclude that the principal tool to communicate and to carry meaning and feeling is visual. We should make better use of the fundamental principles explained in Semiotics. Business people should be the first to agree with this statement. Today no Business Team is complete without DESIGNERS, GRAPHIC DESIGNERS, and ARTISTS. They are the frontline to shape communication and fill the messages with meaning and feeling.

‘ Companies have to focus on innovation to be competitive. That need makes design thinking the hottest trend in business culture today ’.
The Talent Hunt. Business Week 2006.

‘ We need perceptual thinking, creative thinking and design thinking: none of these is part of our traditional system of logic and analysis ’.
Edward de Bono.

‘ The real art of discovery consist not in finding new lands, but in viewing with new eyes ’.
Marcel Proust.

‘ It is not the strongest of the species that survive, or the most intelligent, the one most responsive to change. ’ Charles Darwin.



Reference: <http://www.slideshare.net/darmano/logic-emotion-visual-thinking-archive>

Part 3

Life of Signs

How Signs control our Lives.

- 1 Advertising, the visual new environment of modern society.
 - 1.1 The landmarks of Brands.
 - 1.1.1 The Brand Name.
 - 1.1.2 The Brand Logo.
 - 1.1.3 Brand and Culture.
 - 1.2 The Semiotics of the Message in Advertising.
 - 1.2.1 Vision and Text, how it works.
 - 1.2.2 Story telling.
 - 1.2.3 Cartoons and Pictures with text.
 - 1.2.4 Vision, text, talk.
 - 1.3 Example of Adverts.
- 2 Semiotic Frames in Society.
 - 2.1 Semiotics of gender in Society.
 - 2.2 Erotic in Advertising.
 - 2.3 On women and women in Advertising.
 - 2.4 Semiotics of Sex and Pornography.
 - 2.5 Semiotics of Fashion.
- 3 The Sign Power.
 - 3.1 The consumers of Signs.
 - 3.2 Signs repaint our Life world.
 - 3.3 How technology dominates our visual senses.
 - 3.3.1 Pictures take the initiatives.
 - 3.3.2 Technology enhances our vision and stretches the reach of arms and hands.
 - 3.3.3 The Media.
 - 3.4 Insight in the Operation of the Sign System.
 - 3.5 Where is society drifting to?

1 ADVERTISING, THE VISUAL NEW ENVIRONMENT OF MODERN SOCIETY.

In the first part of the Life of Signs, we have learned about the way that geometrical compositions have developed a language of their own. Lines, curves patches generate feelings for the viewer, what is true for simple constructions. This is also valid for complicated drawings or displays. The Signs of Life are fundamental 'feelings' translated into actions. Compositions of geometrical drawings appeal to our feelings. They can bring messages which range from a pure feeling of, e.g., sympathy or rejection, to aesthetic appreciation in the case of art. The psychological effect of a geometrical pattern is not exclusive a feeling; in most cases, it is an introduction to something else like a point of attraction, a reference or a command (what is the case of a stop sign). These intermediate signals usually lead to a feeling mode where you will take action.

In the physical part of the Signs of Life, we have seen that the signs are mostly action-oriented such as a signal to sustain or renew a cell, to dominate over others, to acquire food, to defend the territory, to mate and generate offspring. This observation is valid from basic cell structures to complex biological bodies. The exchange of information and actions with signs are a dynamic process which evolves along the patterns described in the theories of chaos. The critical operators in chaos are: attractors, repulses, algorithms, starting point, boundaries, stable points and bifurcation, phases like water, ice and steam are all normal states of chaos. In all these processes is the thing that is being processed: the signs. Signs are interpreted, shared, combined, segregated, omitted, reinforced and converted to action in a 'system' where the frame will set the boundaries and starting conditions for the signs dynamic life.

The signs that drive our lives as in fact are our life itself. This is true; not only on the micro level but evenly on the macro scale. The way and the extent, to which signs control our daily life, are so overwhelming that we even do not

recognize it. Just like recent history has proven in the latest financial meltdown, how systems can take over all control from humans. This is maybe the most explicit example of a system that generates its own rules and laws, and that takes control of the humans. On a lower scale, although much broader than the financial system can we witness how signs control our life and how signs dictate our choices. We no longer respond to our very own needs, we are wholly subjected to the regime of signs. Most probably you will judge that these statements are exaggerated. I hope that I am not too late to make you aware of your immersion in the signs. A walk through the scenery of the modern everyday life should bring you the insight.

Once you are aware of the jungle of signs you live in, and you can recognize that the struggle for life is no longer a biological matter but a fight to unchain from the signs. Then you can start the battle to control yourself your life again. Before we come to the catastrophic dimensions, let's first build the picture of how sign, even in all innocence, once incorporated in a system will become a bug in your life.

The world of advertising is an excellent and explicit example of how signs play their strength in an attempt to 'control.' The purpose of modern advertising is to control the mind of as many as possible potential buyers. In advertising, it is still easy to explain how the basics of semiotics contribute to the purpose of injecting a feeling which can lead to the action of purchase.

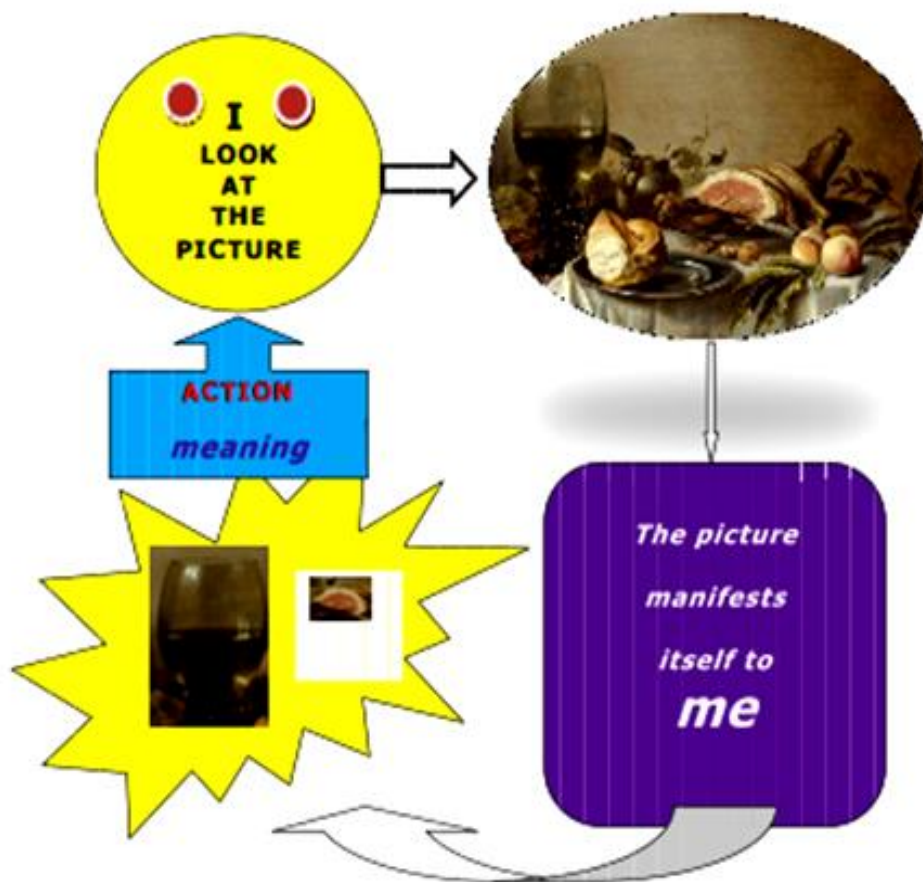
The visual medium is the leading carrier to bring the messages. That what has to initiate the attempted feeling is built on the different levels how signs function in a system. Every semiotic component has to play its role on the appropriate level, just like the signs of life start at the cellular level and build on a macro level of organism and environment.

Before we start with the business applications of signs in branding, marketing, and advertising, I like to summarize the process of vision in a couple of visual maps.

When I look at something like a landscape, an interior or an advert; my brain is receiving the full picture at once. Unconsciously a process starts which

analyses the content of a kind of algorithmic processing for evolutionary elements like danger, flight, and comfort. The feeling of satisfaction is enforced by the presentation of a balanced and harmonic content. The next algorithm will analyze the sub=structural compositions which contain unconscious meaning like contrast, color, and geometric canvases. Macro sub-constructions are screened against experience, cultural values, mythical content, etc.

All elements of meaning are now ready to be presented to the conscious brain processor. The complementary map if the visual processing is the following:



This is the presentation of the view, or of what I observe; will present itself to me and guide my conscious to practical meaning. The picture talks to me and brings a message. This message is based on 'meaning' which is not necessarily explicit, but in most cases unconscious like the own shortcoming, wishes suppressed feelings or longing. Many elements in the picture or the view can

get a personal meaning, attraction or repulsion and they all compete to reach the conscious to trigger an alert reaction. In this example, I might be hungry, and I do not like ham, so the picture might trigger me to buy bread. I like a good meal, and I love wine; in this case, probably this image will trigger me to check the menu card of the next restaurant I will find on my journey. These mental maps should be kept in mind when you study the next section on advertising.

1.1 THE LANDMARKS OF BRANDS: VISUAL BRANDING.

A great brand taps into emotions. Emotions drive most, if not all, of our decisions.

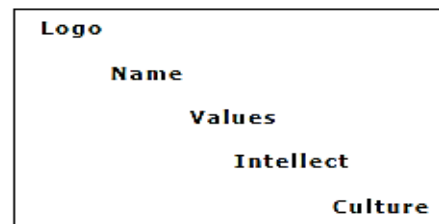
Scott Bedbury/ Nike, Starbucks.

If you're trying to persuade people to do something, or buying something, it seems to me you should use their language, the language in which they think.

David Ogilvy.

Semiotics, as we have learned in the first section is the language where sensations and emotions convert to a vehicle which carries meaning and is meant to communicate with a purpose.

A Brand is just an example of a semiotic entity which contains the building blocks of semiotics in a well organized and condensed form.



1.1.1 THE BRAND NAME.

In the late nineties, there was a significant twist in the mind of the marketers: Brands: not Products ! One of the guru's of that times was Tom Peters with his exclamation:

Brand ! Brand !! Brand !!!

This was soon followed with:

Buy ! Buy !! Buy !!! Die 1 Die !! Die !!! ;

which has catapulted us in the age of consumerism. The first driver was the Brand, after which the executive attention shifted to the LOGO. That's why the logo is on top of the pyramid of the map above. Of course, the Brand stayed all the time in power as the business engine. Everything got branded: Cityscape, Media, Music, Sports, and celebrities to even your vacation. Strong Brands are spinning the brand name in a wide range of branded products which are no longer related to the core products of the firm. As everybody wanted to copy the Brand strategies of the competitors we live today in an environment of too many brands. So is it with the logos. That the logo reaches the top is because of the power of its semiotic content. Let's analyze more the semiotics of Brands, starting with the *name*.

The name of a Brand is mostly historical given. Only new companies get the opportunity to create and to edit a proper brand name. In the West, most brand names refer to the founder of the Company. This might be an illustration of the trend of individualism in the West, but in reality, these founders were real pioneers in innovation or the industry. Their name became an icon of their time. Ford, Siemens, Philips, etc. are examples of industrial pioneers who have survived the waves of time.

Contrary to the West, a brand name in the East typically has to bring the messages about Company's vision.

Noman est Oman.

Daewoo	<i>Great House, Great Universe.</i>
Hitachi	<i>Sun Rise.</i>
Kia	<i>Rising from Asia.</i>
Ben Q	<i>Bring Enjoyment & Quality of life</i>
Hyundai	<i>Present Age, Modernity</i>
Sanyo	<i>Three Oceans</i>
Samsung	<i>Three Stars</i>

Western companies operating in China, instantly receive a local translation which should express a message about its products and services.

Examples are:

Reebok	<i>Rei-bu</i>	<i>fast step</i>
BMW	<i>Bao-ma</i>	<i>precision horse</i>
Mercedes-Benz	<i>Ben-chi</i>	<i>running fast</i>
Danone soft drink	<i>Wahaha</i>	<i>laughin child</i>
Carrefour	<i>Chalafou</i>	<i>family happiness</i>
Siemens	<i>XiMenZi</i>	<i>west gate</i>

Very few Western companies have followed this example.

Lego	' leg godt ' play well
------	------------------------

1.1.2 THE BRAND LOGO: A WAY TO VISUAL BRANDING.

The primary purpose of a logo is that it should act as a point of attraction and concentrate on the company's vision. Attraction can be triggered by the quality of the graphic design which should trigger attention or move the unconscious. The logo should radiate an appealing message.

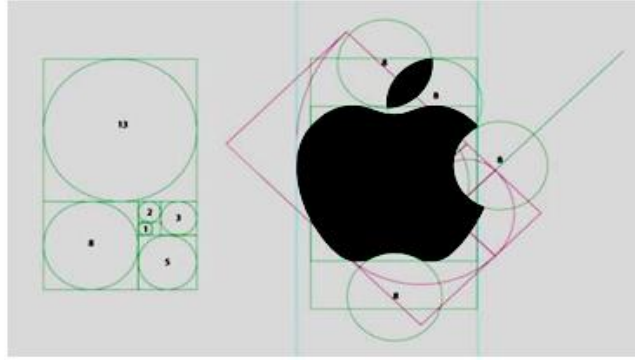
1 Logos based on the quality of design.

Any logo should be designed respecting the basic principles of graphic design and communication as I have explained in the first section. Harmonious proportions and balanced compositions are a must; otherwise, the observer or viewer of the logo will unconsciously reject it.

Examples of harmonious logos are:



The Apple logo is constructed as follows:



Ref. <http://www.scribd.com/doc/69437626/Connections-the-Geometric-Bridge-Between-Art-and-Science>

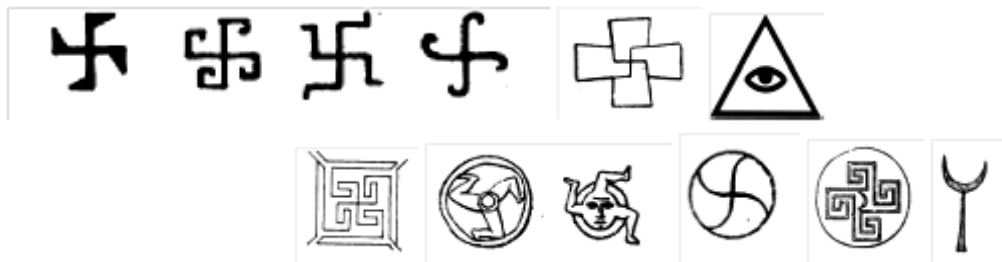
These rules are prominent first in all visual display and in product design:



2 *Logos which trigger the unconscious.*

I have explained earlier that the way we humans interpret what we perceive, follows an evolutionary trace which has been stored deep in our unconscious. Not only reflexes are wired in our unconscious reservoir, but also frames of pictures, called the arché types, are recorded. Sometimes these archaic structures appear in our dreams. The meaning which these archaic images want to bring is diffuse and not straightforward. Psychoanalysis has made a few things more precise, although most are still hidden for a reason and goes back to personal experiences in our infant life. Typical archaic pictures are related to fairy tales and legends. These are not only individual influencers; they are an accumulation of the historical experiences of mankind laid down as a collective mind, in folk tales and songs, religion, bibles and in mythology.

Typical patterns with archaic connotations:



Typical symbols linked to legends, fairy tales, religion and secret societies:



Archaic components are the primary geometries with similar connotations, snakes as a symbol of intelligence, the snake biting his tail, the unicorn as a symbol of purity and grace which only could be captured by virgins, the all-seeing eye, the eagle, etc. Examples of logos with archaic inspiration are:





Ref. Occult Symbolism. <http://www.scribd.com/doc/47706515/Occult-Symbolism-Complete-Version>

3 Logos with creative designs that bring the message.

Some companies manage to demonstrate the core of their business in their logo.



from **a** to **z**, Amazon has it all.



Tekst: BabySleepSafe

Notice the baby face and the moon; which is a bi-stable picture where you can choose which is foreground and which is background.



The **2** is part of the brand name.



The letter **o** is the wheel.



The damping letters of coffee.



The **C** and **D** make the layout of the plane.



The letters are speeding up.

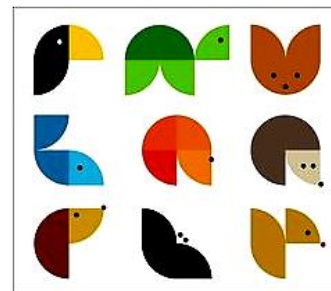


The rebus from IBM.



4 Logo's based on Simplistic designs.

The basic geometries use simple straightforward icons for products, brands, and animation. These logos have become popular in recent times because their simplicity and choice of colors make it easier to differentiate in the clouds of the most traditional logos. They also suggest non-complexity, back to the roots, the youngsters, and the fairy tales.



1.1.3 Brand and Culture.

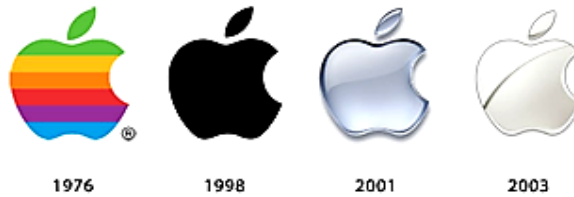
Earlier we have seen that the way we interpret a picture also depends on the culture we live in and the education that we got. A Brand is something that has

its own life and dynamics. Most companies will adjust their brand logo to the waves of time which of course links to the moods of culture and society. Take the example of the evolution of the Volkswagen logo.



The 1930 logo displays the swastika in a mechanical right turning wheel. The collective dynamism dominates the center of the VW. In 1939 the product of Wagon dominates the emblem which still emphasized the mechanical part (the gear). Be aware the company was sandwiched between its role as a military industry and the producer of consumer transport goods. After the world war and the industrial revolution matured, the part of the brand was limited as a contributor to material wealth which highlights encapsulating the logo in a square. In 1967 the influence of the young people in society shows off with a light logo and the color blue which is, after all, suggest universality, open mind, and freedom. From the eighties, VW stresses that it is a global brand by encapsulation the logo in a circle and the colors suggest seriousness, business, and inspiration. In 2000 the emblem became shining with a 3D dimension. VW wants to be more than a company; it is a luxury which makes you glow.

We see a similar evolution in the logo of Apple which goes for exclusivity.



A Brand can be reinforced by a *slogan* which adjusts to the time and the trends in society. The role of a slogan is to attach a story to the brand. Stories are easy to be remembered, and the customer can be made to feel playing a role in that story. A good illustration of A Brand Culture and its evolution are the slogans of the Chinese sports brand Li Ning.



1990 Hope of China's new generation.
 1993 Every step is a victory.
 1996 Give yourself brilliance.
 1998 I do sport, therefore I am.
 1999 I succeed because of confidence.
 2000 I choose it because I like it.
 2001 Excellence comes from basic instinct.
 2002 Everything is possible.

We have indeed experienced at the Olympic Games 'Anything is possible' which got the help from the high brand of Li-Ning.



Logos and brand names are a clear illustration of eye-catching techniques which play in semiotics and how a logo can concentrate and radiate a meaning. But it is not only the graphics that perform a role; the **slogans** attached to logos have to do the social, economic work. A few examples:

Diesel:	<i>Reasons for Living.</i>
Abbey National:	<i>Because Life's complicated enough.</i>
Adidas:	<i>Impossible is nothing.</i>
Apple:	<i>Byte into an Apple. iThink, therefore iMac.</i>
BMW:	<i>The Ultimate driving Machine. What later became: The Ultimate driving Experience.</i>
British gas:	<i>Don't you love to being in control?</i>
California(State):	<i>Find Yourself Here.</i>
Canon:	<i>See what we mean. If anyone can, Canon can.</i>
L'Oreal:	<i>Because I'm worth it.</i>

1.2 SEMIOTIC COMPONENTS OF ADVERTISING.

1.2.1 VISION AND TEXT; HOW IT WORKS.

The field of visual semiotics is too large to cover it entirely in its applications in advertising. I have tried to limit the examples of what is most relevant in the daily environment.

Photography and Film are semiotic subjects on their own. In the regular media, they get mixed in many ways like with YouTube, web pages, newspaper. What is common to the combinations is that beside the message from the visual language, there is in most cases a story attached which wants to express itself. Messaging readily overloads with too much of information, redundant signs and chaotic presentation. It becomes for the media a real challenge to bring a message to the point with an efficient mix of pictures, text, and sound. This is a reason why semiotics gets more attention nowadays. Advertisers and publishers want to get a grip on the flood of information and messages and are looking for the tools to beat the competition.

There are a few basic principles to keep in mind: First observation is that the semiotic effect of a specific display is not the same when it acts single or in combination with other means. The more layers or, the more complicated structures and components take part in the message given, the more difficult it is to get the whole as the eye catcher. Second is that each element of the whole should be positioned so it can play its most robust semiotic contribution. For example is the role of a text in a visual display mainly to push a story forward or to enforce a metaphor.

The poster example: This is apparently not a promotion for a shop, without this text, it would not be clear that the poster is an appeal to join the forces of war.



The next:

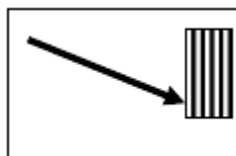


In this case, the text is a must to bring the message. The message is, that what you observe is not necessarily what it is. This is not a pipe but a reproduction of what is a real pipe.

Let's for this example illustrate the alphabet of visual language like I have explained in the first part. Magritte could also have painted:



This would guide our attention more to what is the idea of a pipe. The reading is diagonal, and the subject on the right side of the picture is better readable than on the left side.



The way Magritte shows the pipe gives friction in the reading of the picture. This should trigger some criticism from the viewer, which is made explicit in the text. In some cases, you feel that that the text message does not match the picture.



The text:

7% of our population own 84% of our wealth.

The text does not match the picture. A love scene insinuating possession is not what a harmonious relationship means. The visual takes too much of the attention, hardly anybody will read the text. Moreover, the picture of a kissing couple is all over in the media; it could as well be an ad for a perfume. Another example is out of a business presentation showing numeric results in graph form.



The text:

Diamonds were a girl's best friend.
Average price at a one carat at O..

The line, even colored in red, is hardly noticed as a graph. Moreover, it is not clear that this chart has anything to do with diamonds. This example is from professor Tufte.

You must have by now the message that **good graphics, simplicity, and attached story** are the keys to getting attention in the first place.

A few examples in which the above rules follow:

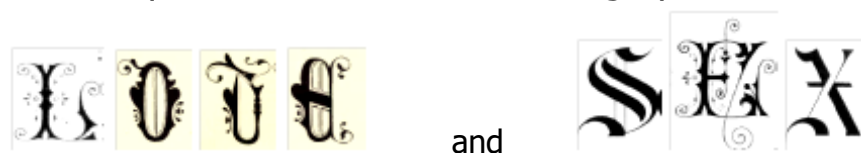


Artists are : Herb Lubalin, StefanKantscheff, Pat Hughes and Steve Quinn.



1.2.2 ABOUT STORY TELLING, FAIRY TALES, LEGENDS AND MYTHS.

We have seen how myths enter in the brand logos. Myths are expressions of collective unconscious archaic types. Trying to ignite the unconscious to release concrete messages can be done by referring to stories which have made our infant life fanciful. In commerce is telling a story, a way to find the connection with a potential customer. Stories will help to build the image of a brand. A text story can graphically be designed so that the connotations with the subject are reinforced. Some techniques use classical character graphics like in:



The choice of the right font is an art when you like to optimize a written message. A love letter asks for a different font than a reminder letter to pay an overdue bill. We have seen already that some logos make use of archaic visual components which makes it easier to link to a story. An example is the Hermes'



logo: . Especially luxury brands will use this technique.

This kind of indirect stimulation of the unconscious is many times programmed in the design of the context or the decorations, like the following:



There is yet another way of storytelling like by providing technical information:



The message of the story can also be brought without words and many times you have to look for the logo as it is part of the game to discover the logo. The viewer gets fascinated by the story and he or she wants to participate and is prepared to put an effort to a dream.



a Lego ad.

In some cases can the story message be transmitted with an icon:



Coco Chanel

and



George who?

1.2.3 CARTOONS AS PICTURES WITH TEXT.

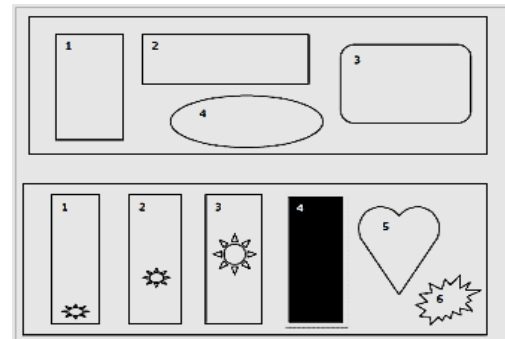
Cartoons are gaining interest as a medium to bring a message. The storytelling is here evident. Animations are fascinating from the point of semiotics.

I like to refer to Scout McCloud who is the reference in this field of cartoons. I recommend reading this work as it makes most mechanisms of visual semiotics explicit.

<http://www.scribd.com/doc/39956535/Understanding-Comics-The-Invisible-Art-Scott-Mccloud>

Most elements of semiotics that have been discussed in Part 1 and 2 will find a way in the cartoons. Cartoons are very direct in bringing the message. An animation that does not trigger an emotion, sympathy, apathy or sentiment is not a good cartoon. A cartoon functions as a vacuum which sucks our personality. Semiotics operates very direct in a sketch in the following way. The semiotic elements of time and space are explicit in a cartoon.

In Part 1, we have learned that a feeling happens when time and space fall together. In a cartoon space fragments as the representation of time and the time fragments, act as space fragments.



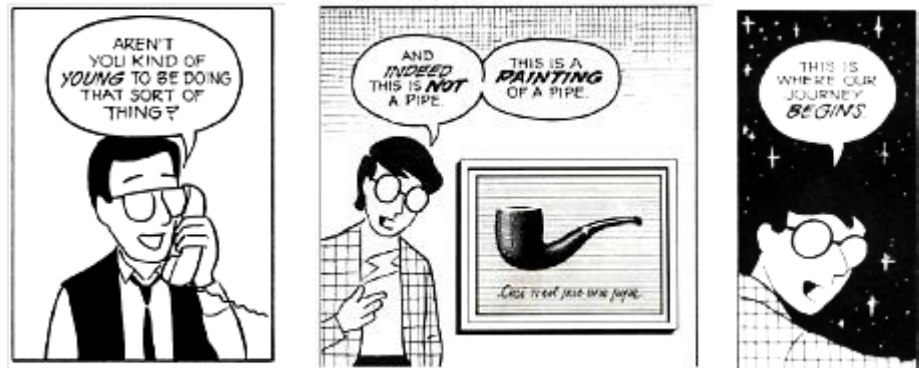
The points of attraction, connotations, and suggestions are created by the shape of the fragments, the size and the location in the total. These pieces, act as Gestalts by which our brain creates a continuum for fragmented representations. The characters, the dynamics, and feelings are being created by lines, orientations, contrasts, etc.

Backgrounds and the objects become personalized. The lights of a car become eyes. In this way can the environment play a role in the creation of a specific feeling. When eyes blink, they create playfulness. It is quite easy to create a character by association with objects and as such invite the reader to participate in the story. In this way, it is easy to create icons. An icon represents a set of connotations and or feelings. They are most condensed messages or stories. The global community has created a new universal language understood by all people directly with cartoons, what has become an efficient way of widespread communication.

Examples of 'cartoon words' out of the universal dictionary:



Another semiotic component is created by the physiognomy of the actors in the cartoon. The emotion on a face dominates the story. This can be reinforced by the elimination of all ballast. Only a few strokes create the mood or character. Because of the simplistic way of communication with the face, the balance with the text is readily grasped.



Out of: Understanding-Comics-The-Invisible-Art-Scott-Mccloud

1.2.4 VISION, TEXT AND TALK.

The next examples of eye-catchers do not need clarification.

Not only look at me ...



[ref. ?]

I have also points to be made. Listen !



‘ do you hear? Everyone’s doing it! ‘

VISION AND TEXT IN PRESENTATIONS.

You should be convinced by now of the power of visual communication. You also should have learned some of the technicalities of visual semiotics. Everybody is confronted one or other day with the task of making a PowerPoint presentation, or you have to write a convincing report. Semiotics definitely can help to acquire the needed skills. The most significant problem comes when you have to present lots of data, and you have to lead the audience to a conclusion. In this case, new techniques are required, and a right balance between pictures and text is of utmost importance.

There are plenty of guidelines available on this topic, and they all contain the words *simple, clear, consistent, progressive, storytelling, meaningful, pervasive, balanced*, etc.,.

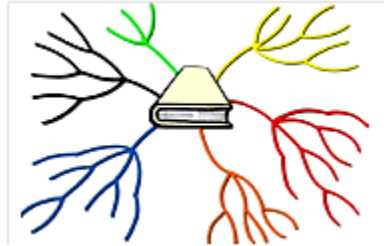
But these guidelines do not give the answer how to distill relevant information out of complex data; how to present the results concisely; how to transfer the message to the target destination and how to ensure that it is understood the way the sender wants it. You can make an excellent presentation, but when the message is not highlighted, then it is a loss of effort. The first step is to make the ideas clear out of a cloud of ideas that are in the sky of the subject. When the raw data can be categorized, you can display the split in several ways. Preferably you can show sizes, differences and relationships in a map like the next example:



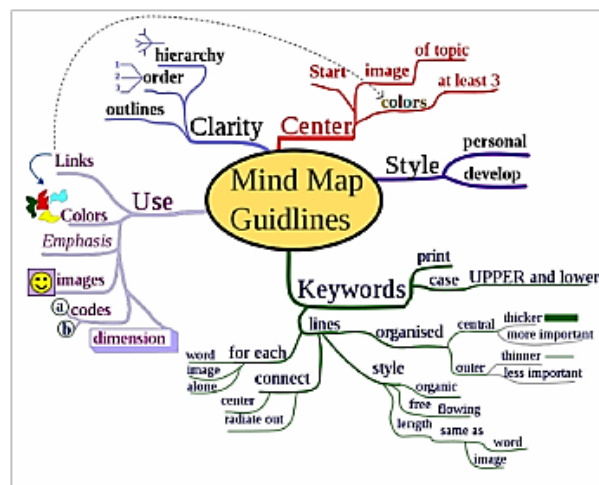
or should it be like ?



When you draw a map, you can put a connotation of the kind of objects or characteristics with the visual elements. Examples are clouds, lines with different thickness, geometric figures, numbers, colors, etc.



In the preparation of the message that you like to present, you should in the first place isolate what you mean. You will eliminate other possible signals and make a list of what you exclude. It is even an excellent tactic to communicate this list in the presentation to clear misunderstanding. Next is to formulate and use the right terms and words. Remember that a word has many meanings and the audience is not constant picking out the purpose as valid for you. Now you are ready to draw the entire mind map and indicate the path and tools how to make the message clear and what to put in the background to balance the presentation. An example of a mind map as from Wikipedia:



This is the result of analysis where all elements are put in one map. The details are grouped and bifurcated in sub-elements. The presentation shows a centered map what means that all aspects need to be balanced. The importance of the main elements can be graded by colors or text size or fonts. An excellent example of condensed representation of data, although it is on the sad subject of suicide comes from <http://thesocietypages.org>:



Writing down these guidelines is so much easier to say than to do. There are more things to learn before you are an expert in making presentations. Before you can become an expert in making good presentations and graphic designs, you should start by learning to look at the things in different ways and practice in fantastic creations on top of the technical tricks learned from the visual reading. One special entrance to acquire imaginary skills is **Art**.

1.2.5 LOOKING WITH NEW EYES: WHAT CAN BE LEARNED FROM ARTS?

The real art of discovery consist not in finding new lands, but in viewing with new eyes.

Marcel Proust.

Looking with new eyes is again easier said than it is done. How can we learn from Art? We know that an object of art has a universal appeal to many people. In that call, there must be elements of attraction that provide a value for commercial purposes like advertising or individual interest like presentation skills. Artists are typically considered to be people who look at things differently. Let's see how far we exercise in differentiated observation like the artist does. Art has to do with the creation of aesthetics. Making a piece of art starts first with bringing things together. The artist picks those elements first which he guesses that can realize his/her intention. Just putting things together will not create an aesthetic goal. You will need to play around with the parts. Doing so, you could ask if aesthetics emerges from chance? During the process of play,

the artist does not feel that what he is doing is play. It is more laboring than a game. When you are in a creative mood, you might like the process you are in. You even might become obsessed; but all the time you have to make efforts, and it also becomes a hard, although a passionate work. In that case, you could say that aesthetics has to do with craft. Not so; take the example of the clockmaker. After hours of hard work, the gears of the clock run smoothly with a superb intimate noise. But this is not art. The encasing can have an aesthetic appearance, but this comes from another craft. Even when the clock has a nice looking encasing, but the sound of the gears is squeaking, you will not have an object of artistic value. In the case, the ticking from the clock sounds melancholic and delicate, and moreover, it matches with the elegance of the frame, we come closer to an artistic content. But the clockmaker could as well just copy a famous clock, what will need superb craft, but the result is that I am still not an artist but a craftsman.

Another philosophical question: why do artists create art? Why do audiences want to experience them? Why artists want an audience? Is it because of pleasure or content or meaning? Whose joy? The pleasure of the artist or the please the audience? Suppose only I have satisfaction, and nobody else is moved by my clock, is it then still art?

Out of Aesthetic Creation from Nick Zangwill 2007.

There is no answer to what art is. So we did not find any mechanism which could make the generation of useful graphical display programmable or technically instrumental. But we do not give up yet. What we can do, is to present views from artists and philosophers.

Art is a harmony parallel with nature.

A work of art which did not begin with an emotion is not art.

It's so fine and yet so terrible to stand in front of a blank canvas.

Paul Cézanne.

The book of nature is written with characters different from our alphabet. These characters are triangles, squares, circles, spheres, pyramids, cones and other geometric figures.

Gallileo.

An art object itself is polychromic, multi temporal, it reveals a time that is gathered together.

Michel Serres.

A person born blind ill first see, upon regaining the sight, an amorphous whole dominated by colour, which later will become a specific shape.

Von Senden.

When we perceive an object, the brain sees colour first, before form or movement.

Semir Zeki.

There are universal shapes to which everyone is subconsciously conditioned and to which they can respond if their conscious does not shut them off.

Henry Moore.

Simplicity is complexity that got a solution.

What I'm looking for in all what I create is '*shape*'.

The internal proportions are the internal truth.

Constantin Brancusi.

Like science and religion, art makes the invisible visible, but not in the same way.

Niels Albertsen and Buelent Diken.



The New born by Constantin Brancusi.

"The people who call my work 'abstract' are imbeciles; what they call 'abstract' is in fact the purest realism, the reality of which is not represented by external form but by the idea behind it, the essence of the work."

From this collection of quotes, we get some hints on what art really is.

Knowing what art is, in fact, does not matter; we want to know what we can do to bring artistic elements in our publications, in our presentations; whether it is a PowerPoint presentation or an advert for a product.

So far we retain:

- *color is the first what is being noticed.*
- *to create something of esthetical value is workmanship.*
- *the ritual play with shapes might evolve to what we mean to express.*
- *it is not the artist who makes a piece of art, the object itself reveals what it wants to show; the artist is only the intermediate.*
- *what is clear is the fact that the process of influence is indirect and acts from the unconscious.*



We made some progress in our goal to discover the mechanisms of the best eye catcher, and it turns out that it is not a simple formula or algorithm. Let's go somewhat further. It is too important to know more about semiotics and its core of how the signs stir our feelings, how the signs affect our lives and how we can make use of the signs which dominate life. We know that understanding art can bring us closer. But our objective is to create works that become a point of attraction for groups of people or even for masses of people. That is the aim of advertising.

Besides the process of creating an eye-catcher, we learn from art that you have to differentiate from nature. Otherwise, you will not be perceived as unique. What you create should be appealing to become an attractor. This is not necessarily something aesthetic.

Originality, new ideas, and a rich variety are elements that keep art fresh.

This is not yet the necessary condition for appeal; you can exploit the play and variety which are familiar to good graphics.

- 1 *The unconscious is not active in the frame of time, space, past, future, causality and logic.*
- 2 *All sensations, perceptions, affections, and stimuli are mixed as loose parts. Elements that have some adherence stick to each other as soon as some stability is obtained and being held. Here out will possible meanings emerge in search for attention and action.*
- 3 *Dreams act in pictures. The conscious do it in concepts. Representations are stuffed with symbols. Symbols are not fabricated in dreams; they exist already. Any image will create other pictures. The sum of all these pictures creates myths. Myths are just combinations of the same images collected at all times and spaces.*
- 4 *The unconscious works much faster than what we can communicate in conscious mode.*
- 5 *Moreover, we communicate via symbols. An example is the symbols of libido: fire, flames, snakes, and dragons. But also can a snake represent the phallus; which too can pop up as creatures without limbs and can see without eyes.*
- 6 *We think with the symbolic elements of Language and language concepts, which are intrinsically also symbols.*
- 7 *What pops up in our phantasm is a kind of answer to what we miss or what has been repressed by the unconscious. Example: who wants a god is not necessary looking for a figure with all gifts, but rather somebody who is after power. In this way, has Christianity been explained as an answer to the conflicts of our libido with energy and the sensual needs which only our parents can provide in early life. God, Jesus, and Mary act in the story to give an answer.*
- 8 *Our libido pops up as a hero, a demon, the conqueror.*
- 9 *When you feel chased by a monster means that after all, you give appreciation to, e.g., the care of your mother. When we wander around in a dream and never reach the destination, means that we cannot reach a wish or target.*
- 10 *Signs and symbols are no universal appearances; we have to recognize them and moreover, they are cultural and time-dependent.*

11 The process of a person's individualization follows the path of social semiosis towards the world of symbols, what results in a robust cultural determination.

With these insights, we may not yet claim to be prepared for a successful design of an advertising project or to brainwash a social medium. We have accumulated a lot of ingredients which we will have to fit together.

When in your design you are close to the pictures that you want to use, be aware that images can hide lots of connotations. The release of a fruitful meaning by a picture is a dynamic process. In daily life, we are confronted with a stream of images. Seldom there is the integration of what we perceive with the other senses like smell and sound. Therefore text can often make the difference. Not only the fact that we see something consciously can create sensations, but also knowledge can contribute and influence what we feel. To know something by the fact that you have been looking at a picture is entirely different from to know what to see in the picture. We never can read another person's thinking. The saying 'to know yourself' is nothing else than a dialogue with yourself.

Your own body is for yourself or another person, only a total picture or view full of unknown elements. In most cases, we do not know what to look at because we have decoupled the process of seeing the associated process of feeling. We see too much, too many things all the time without we can allow our emotions to manifest.

This results in that what we see is restricted to a sign function only. This result in a continuous conflict between what is real (that what ignite a feeling) and what is symbolic. This symbolic information will in the first place look for processing than for meaning. We want to see more and combine more views, a behavior that allows you to escape from capturing meaning and sense.

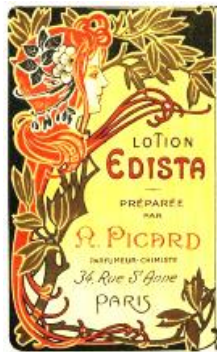
This is the typical way how people and managers handle complexity. The fact that what we observe remains signs of all kind, we tend to process these signs without giving it conclusions to satisfy our feeling. All we do is to process signs in new signs over and over and avoid converting the signs in emotions and feelings. In this way, we run our lives in an automatic pilot mode programmed

by conventions. Life becomes processing of signs, even when we call it 'thinking.' We float on the current of signs and the touch to what is real; we have to leave it to our unconscious. To make a meaningful choice is in many times, just an intuitive action. Our consciousness delegates the job to the unconscious. [26 –p217].

This is maybe the hardest nut to crack when you have to draft an advertising campaign: how to interrupt the autopilot of the consumers.

Let's show some examples of adverts and the inspiration or the reference the creator has [put into his/her work.

Examples of ads which contain artistic aesthetic input:



For more recent examples I like to refer to <http://www.scribd.com/doc/86596310/Revolution-Art-2012>

Next is an ad from WWF. The design is a demonstration of proper application of the language of semiotics.



Text: *would you care more if I was a rhino?*

Creative idea!

Text is in the right corner.

Text in a dark bottom, asks for clarification.

The weight of the rhino-fish in the composition.

The choice of the colour.

Light on the top.

The next ad is an interesting one to analyze because there are elements incorporated from myths, artistic content and especial the alphabet from visual semiotics is demonstrated very clearly in this ad.



Ad from
Garmin.

Out of Revolution Art 39.

An example which makes use of the fairy tale from Pinocchio.



The archaic patterns are similary used in the accessories of fashion.
The next are some examples.



This is a fascinating example of fashion where several semiotic elements come together. First, there is the handbag. No woman without a bag. Remember the

semiotic explanation on the cube, the box of Pandora, the altar's tabernacle. These are all referring to the womb of the woman where life is created. Motherhood is in the middle of the female psyche. With a handbag, the woman can show her essence of existence. The bag has to act as a point of attraction. Any handbag is for the outsider a mystery. The inside always is a mess. It is in a state of chaos and contains all needed for survival: a purse with money, keys to the house, lipstick as any moment she might need to seduce; sunglasses not for the light, but to hide her eyes: remember the eye is the gate to the soul. The handbag is the weapon of defense, what has an allegorical meaning as well.

The particular model of the handbag with the Chanel logo shown above has added a dot in the overlapping C's. The emblem is pregnant, which stresses the unknown function of fertility of the handbag. But at the same time, the bag has the look of a Lego block. It is not a natural product; it is a manufactured item that moreover is flexible to build whatever container. The modern woman has control over their body; they plan motherhood. Last, look at the colors in the picture with the lady carrying the green lego-handbag. Purple is the color of the mysterious and noble with the green acting as the natural and fresh. You read the picture from top left to bottom right, and you stop at the handbag. Her walking legs are an up triangle of active, determinate.

This is an example of how semioticians read the signs and codes.

The opposite of the Chanel handbag is:



It is up to the reader to make his or her analysis on this ad.

The artistic content of adverts is a hot topic in the world of advertisers. Making good adverts is an art where eye and hands have to work closely together. It

all comes down to stimulate the unconscious to release the creative ideas.
Remember the words of Paul Rand:

Design is the method of putting form and content together.

Design just as art has multiple definitions: there is no single definition.

Design can be art.

Design can be aesthetics.

Design is simple,

That's why it is complicated.

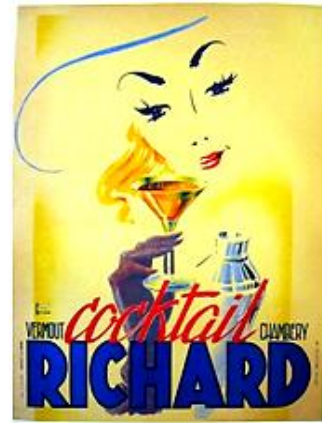
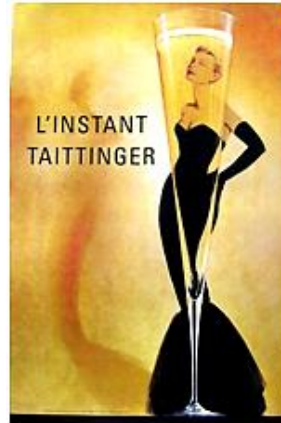


To practice semiotics, I have copied a set of ads illustrating well the principles of semiotics.



Very often the female shapes are the core attraction.

It is an excellent exercise to analyze each ad about composition, balances, reading comfort, geometries, yin-yang, looking directions of the persons, colors, light versus shade, unique points of attraction, etc.



Not all designers of ads are building their work on an artistic content, mythical, or with a story content. Sometimes a creative eye-catcher will make it.

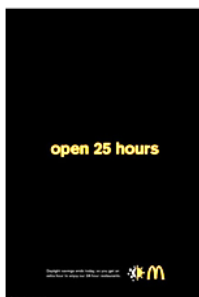


Another trick is to catch attention by using wrong or unusual proportions.



The ice bear has become an icon of the awareness and fights against the warming up of the earth. Looking at this picture makes you feel disturbed, in the first place because of the wrong division. The same expression for awareness is the flag of the Netherlands. With the rising water of the sea, Holland risks coming under water.

In the next frame it is the deviation from the standard correct pose or displays that catch attention:



Text:

Open 25 hours



We have touched the role of the Unconscious. An excellent example of how the Unconscious can be used comes from the cigarette brand Camel. Because advertising on smoking is restricted in most countries and places, Camel has

been using the Camel shape to design bars. Although there is no direct display of the camel, indirectly will the customers be infused with the brand Camel.

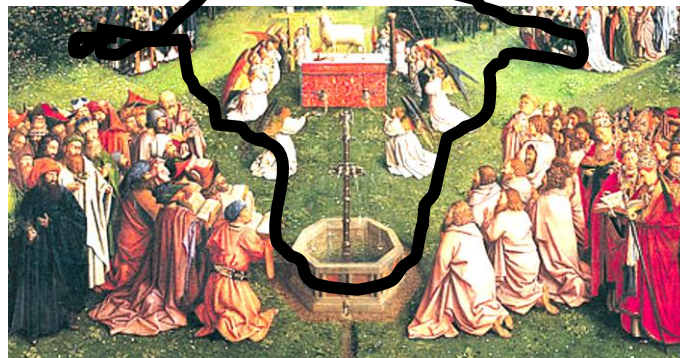


Adventure scenes are a good background to imprint the logo in the Unconscious.



TOBACCO SERIOUSLY DAMAGES HEALTH

The technique of guiding the attention to a point by making use of the Unconscious is not new. In the Middle Ages, the Van Eyck brothers used it in the famous painting of altarpiece of the lamb of God. Just notice how the head of the sheep is imprinted in the composition of the whole.



We can question if all the efforts made to realize a high-grade design advert yield for the investor? This is, of course, the central question for those companies spending vast parts of their budgets to get the brand and the products in the market.

Similarly, significant budgets are spent to find out what the financial yield of advertising is. This is a preoccupation for many agencies and universities, and the outcome is very fragmented.

One example of such a study comes from Harvard Business Review December 2012 and claims that symmetrical designed logos are considered to belong to a more ethical company than the asymmetric logo companies.

<http://hbr.org/2010/12/research-watch-what-does-your-logo-really-tell-consumers/ar/1>



Of course, we can argue about this conclusion, even about the kind of symmetry; the fact is that the design itself influences the connotations given by the viewer of the logo. I came across another study published by Werner Reinartz and Peter Saffert in Harvard Business Review about the effectiveness of creativity in adverts. With reference:

<http://www.scribd.com/doc/162427988/Advertising>

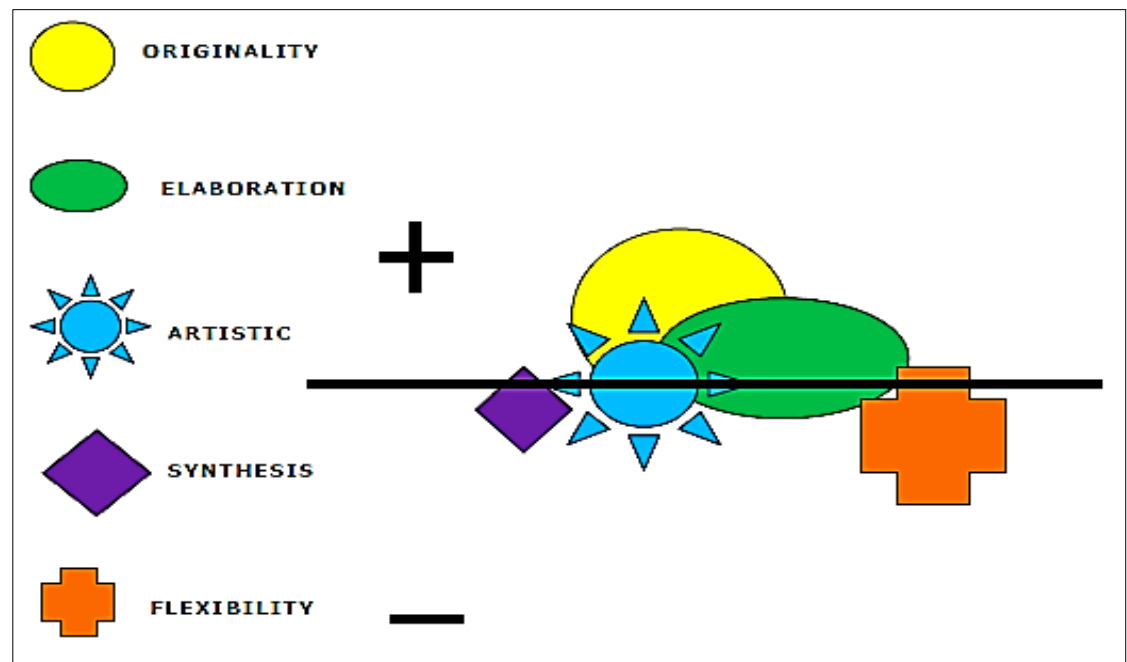
We summarize in following graphic maps.

There are many aspects which will contribute to the success of an advert or to the fact that the advert is not appealing or even creates an adverse effect on the viewer. The topics studied that might influence are:

- *Originality*: is something original presented, not thought about before. Is it unique?
- *Elaboration*: to what extent is the subject or object of the advert explained in the right context?

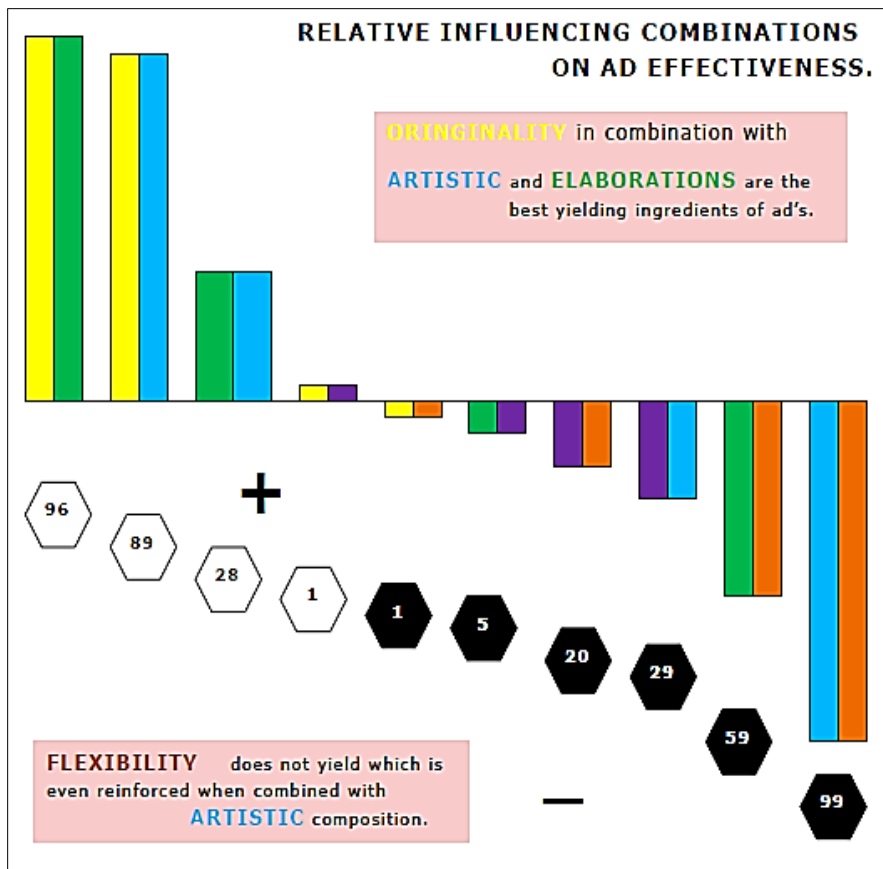
- *Artistic*: is the design being appreciated from artistic content?
- *Synthesis*: is a summary presented of all aspect around the content of the advert?
- *Flexibility*: how can the advert be read; are there many more messages or ideas possible?

The result: positive means that the aspect of content has a positive influence on the perception of the advert. Negative will rather be contra productive in its message.



This overview can be interpreted with the conclusions that *a good advert is original, should elaborate enough to make the message clear in the context, it should not be necessarily an artistic oeuvre and not sound like a summary of everything, but important, it has to be clear and not a puzzle with many outcomes.*

Just like in any complex system, the interoperation of the aspects plays a significant role, or the combinations of the separate elements are determinant for the effectiveness of the whole.



Here is the message clearer. For a useful design, you will need to find a creative idea that explains the issue or the core message of the advert thoroughly. When the elaboration is too difficult to draft, a good artistic content will create a positive response. The worst is to have an advert which seems a creative puzzle. For the details, I like to refer to the article itself.

Of course, are these conclusions not only valid for the adverts in papers or the media; the packaging of a product, the company house style, the outlets, etc., also belong to the area of the display of the messages for your brand, products, and services.

Having seen these examples of ads and the remarks made on the economics of advertising, we can retain one element linked to Semiotics. It becomes positively clear that there is an impact of the Originality or Creativity and the Artistic and Aesthetic content of what we want to display to bring our message efficiently across. This should not only be true in advertising, but in any communication between people or groups of people. If you make a presentation, or you ask a

favor from somebody, or you draft an invitation card, or the Company launches a prospect for a new product; any communication's efficiency will be based on a decent content which is presented according to the insights delivered by semiotics.

Let's dig somewhat deeper in Arts; maybe more hints can be brought to the surface.

SEMIOTICS OF ART.

Is art a language? If yes, then art is a kind of semiotics. One thing is clear: there is an enormous amount of language or parole needed to try to explain what Art is. I have extracted some opinions out of the references

` Luhmann, Niklas (2000): Art as a Social System' and

` Gilles de Leuze, edited by Holland Eugene, Smith Daniel, Stivale Charles (2009): Image and Text. `

- Philosophy has to do with content, Art with presentation and appearance.
- What is common in art is that pieces of materials become feelings.
[Elisabeth Grosz]
- We never will find out what beauty is. Beauty is produced or is felt.
[Karl Philipp Moritz]
- Very few artists can justify why and what they have created.
(*the unconscious is at work*)
- A piece of art needs time to release its message. (*the unconscious is at work*)
- Perception is restless and quick. Art tries to delay perception.
- The person who views a piece of art is part of the process of art creation.
- Art has extended its scope by adapting the structures from society.
By doing so, art will continue to depend on society.
- Sometimes art will claim to be art by the means of communication.
- Communication cannot look inside the other.
- Communication builds on the perception of signs.

From the above, it becomes clear that art is a kind of social expression, a way of communication. The internal experience of the artist and the feeling from the art

lovers, meet each other. But art is more than a kind of expression; art is a social activity. With these observations made, we still do not know what makes art to Art. We yet have not found the magic stone which guides us to the most successful formula needed when we want to design a successful ad. Maybe a more technical approach can deliver practical results.

- The shapes that we can find in the art should be special and not what can be found in nature.
- The relations between the different parts in a piece of art belong to what creates unity in that art. (as we have seen in the semiotic analysis)
- There should be enough dynamic stability, something that we find back in systems.
- In any well-developed art there should be internal decoration.
(internalization and repetitive patterns, fractals)
- Some aspects of the art are created by a variety and being original.
(elements being appreciated by viewers)
- What is common in the art is that parts of material become sensitive.
- Modern art comprises three phases which are founded on the same base.
 - > Abstraction, as a chaos being ordered along a specific code.
 - > Expressionism, where the chaos itself, get an expression and where the references disappear.
 - > The message is figurative with codes and marks.
(the hidden canvas and the process of generation takes over from the final display)
- Decoration creates space what opens all kind of possibilities. Also, time can become a decoration as in dance or in a film that opens up to phantasm.
(the element of play)
- Some aspects of evolution are acceleration and diversification; things that we also find back in the art. (the algorithmic generation of variety)
- Take Matisse as an example: he eliminates the representative part to replace it by only the sensual component. In his Fauvism shows Matisse how a plenty of a variety of colors represent the richness of a color. The interrelations of some five colors create the effects and give the energy. One cm^2 is not the same as 1 m^2 from the used colors.

(this is what semiotics is about: a deeper level of signification)

- Things are no longer been represented, but emotions are being expressed.
Even not only personal emotions but the emotions created by emotions.
- Modern art offers more politics than feelings and emotions.

(the semiotic frames are displayed)

- Art contains more of concepts than from feelings. But this again is a composition of things where the material has been eliminated.

[Guattari]. (semiotic frames)

A few illustrations:



Petyarre.



A picture of a crystal.

This art comes very close to what is computer-made art; such as fractals which are generated by simple algorithms out of the chaos theory. This is an indication of what makes sense to us is fundamentally algorithmic.
Other examples from modern art giving some 'framed' messages'



XI



Magritte.

2 SEMIOTIC FRAMES IN SOCIETY.

So far we have made a journey in the fields of Semiotics. We have discovered that signs are the language of all living creatures from cell to human body and societies. Because the play of the signs is so deeply rooted, we carry a series of evolutionary aspects with us. Our memory system is filled with a library of all signs, probably partly genetically hardwired, which is called the unconscious. According to Lacan, is the unconscious nothing else than a primary language of signs. The unconscious interacts with our conscious language and sometimes takes the initiative to express things beyond our will. Lots of speculation and studies have been done on how these unconscious and even our conscious language operate. But we cannot even draw the lines of what a language is; just think of body language, the discussions we got about art, colors, etc. We always end up that we are driven by a rhythm which we can made explicit in mathematical patterns as we find back in nature, as we see in crystals, leaves, branches of the trees, the shape of shells etc.

Computer generated fractals are just the same:



Although the underlying principles might seem very rational, it is somewhat frustrating that we cannot formulate semiotics as logic or as an exact science. The only thing we can do is to practice like an artist does and study the interaction with the other people, how they handle signs. Because any sign is bidirectional with a sender and a receiver, semiotics is a sociological matter. Today sociology is modern science. In the past, this kind of science was not needed because everything was regulated by religion, at least in the West. In the East, the family was the core of social issues; in the Middle East today the social is family and religion. People are not supposed to think; other do the job as per tradition. The feeling is subdued to tradition. Although in the myth of the

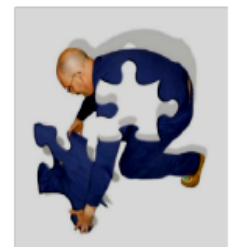
Paradise tells the snake, Eve, to 'think' about the proposal the snake makes. You can question the blind belief in what God said; you have to learn to handle your feelings about rational arguments. The result of following your view or assessment is that you will have to work hard and suffer from backlash; you cannot hide anymore behind religion or the others. The snake is a sign with a message! The story of Adam and Eve, tells us that we have to free our Self. The Self which contains the whole of history will have to release the Ego which is made in interaction with society. Both our Ego and Self will have to find a balance in separate freedom. Remember that our unconscious is a language created of first signs. The life in the womb of our mother is the paradise: everything is provided for us...till after birth. Freud has taught us that the process of becoming a person is not a smooth journey.

Becoming his or her ego is not an individual process; you shape your ego by interconnecting with other egos. This is the primary thesis from the modern sociologist Erwin Hoffman. At any occasion when we meet another person, we release something from our self; by what we say, body language, attitude, etc. We exchange messages about ourselves by signs. That process is chaotic. There are things we like, and that we look for more; other signals we neglect, what leads to patterns of stable behavior shared with other people. The result of this process is that society has created manners, rituals, procedures, taboos, stigmas, etc. This method of consolidation of behavioral patterns leads to social ranking and class symbols.

One consequence of this is that people feel restricted, they do no longer feel themselves all the time, or they are insecure about their attitude. The result is that people fake, lie, make a show of it, etc. This result for the individual is that she and he come in inner conflicts with the Self. The Self is the genuine person not shaped or compromised by others or the society. When all individuals struggling with an internal conflict, so will community reflect the same mismatching. Groups of people become hostile to each other. A typical example of this social phenomenon is Nazism. The swastika as an archaic symbol of libido and of positive energy to overcome internal conflicts in

growth to maturity becomes a symbol of dominance. People were frustrated by the economic situation in the 1930's, and the collective blow of losing the war of 1914 with an out of proportion punishment of the nation; took the swastika as the symbol to overcome its difficulties. The symbols overtook the rational. The country was called the Third Reich, after the mythical dominance of Rome in Europe's history, and the prosperous German reign of Bismarck. Hitler was no longer a person; he was the ego of the Nation which ended by destroying itself. In the same way, individuals can ruin their ego when a conflict with the Self cannot compromise between both.

The Self is not something absolute. The Self will adjust over time to the environment. An example: a person full of energy becomes unemployed. Because the ego is not applying the available energy in a proper realistic way, the person does not find a job. The day will come that the ego accepts it and the Self will settle in another mode of passivity or do things in line with the available skills of interests. Society will classify groups of people as nerds, poor, oldies, posh, etc. These social groups will develop own communication systems, protocol, rules, etc. The same behavior of the individual, who will fake a lot to belong to a certain group, will happen within the social groups. We all are stage players as individuals and as social groups.



Not all behavior is planned. Over time we have come to spontaneous reflexes and reactions. We let a lady enter first. When we do not like the discussion, we look at the clock and fake that we are in a hurry. The frames in which we operate change all the time: breakfast, traffic, colleagues, the boss, a customer; all the time we have to adapt our game. There are *sign cultures* between women, children, politician, etc. It sounds logic that signs will dominate all the time. For any situations we have developed set of signs to operate with. A glass of whiskey, sunglasses, smartphone, tie etc., are signs we use to play the game. This is a short picture of how our society, is in fact, a

sign mechanism. No doubt that understanding the set of signals and signs which drive that mechanism becomes an utmost important tactic for marketers and designers of products or advertising... and for politicians! It is not only Sociology that has tried to get grip on what happens in modern society.

Technology has helped to feed the chaos and to give momentum to many sociological phenomena without knowing what direction we are moving. Science and Technology have been walking hand in hand since the Industrial Revolution. Science has helped to model the way we as humans operate as complex systems. Semiotics is one part of this knowledge trying to map of how we react on which visual impulses. The underlying level of what are 'emotions', this what start all human motions, still has to be explained. The connections of the emotions with the real operative world are the Signs. Semiotics has tried to bring order and overview in the flood of signs and how we react to them, but reality is that we still follow the chaotic movement of the signs. Even worse we have become aware that we do not control at all the Signs. The Signs live an own life, they have an own strategy. The Signs are like an army which impose army laws to society. We have been enslaved in a George Orwell 's 1984 model. We are back to the birth of mankind with its struggle for life and the survival as a species and as an individual free being. The issue is not to survive with food and shelter or protection from deadly enemies; no we have to fight to remain humans.



From Semiotics we have learned that Signs are expressions of *emotions*. Signs are our basic human language which differentiates us from the other species. We are a species that has learned to manage the Signs. What has happened now, is that Signs have detached from emotions. Signs have discovered their power. With this power Signs became aware how to control the feelings and emotions of the people. When Signs organize as a 'self-organized system' they become a world power. This is the stage where we have arrived. The most visible demonstration of the power of the Signs is our
Global Consumer Society.

TO FIGHT THE TYRANNY OF THE SIGN EMPIRE.

2.1 SEMIOTICS OF GENDER IN SOCIETY.

Gender is the first most prominent thing that splits society. When we follow Goffman, there should not be any reason why gender difference creates such a big difference between man and woman. The biological differences are not an excuse for the gap between both sexes. In fact, boys and girls start drifting apart from early birth onwards. Girls are dressed in pink and play with dolls. This process of differentiation between man and woman only stops at death. A man is a universal creature and a woman is a derived version of the man according to the myths. A woman is a man person who woos. Society will remind you of the sexual biological difference, wherever you are, with the following signs:





Throughout the history of mankind, the symbols related to fertility have dominated the visual display on all occasions and media. To generate a healthy offspring has always been a preoccupation of any species. This has always been on our mind. This concern has been displayed at all times, occasions and places.



We find them in ancient art like:

and in symbols



of the yoni

which have been used in logos like the one of the Katholieke Universiteit Leuven (University of Louvain) just as the phallus has

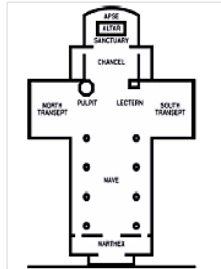


been the symbol of victory.

All churches and cathedrals have been decorated with this kind of figures:



There are more examples of indirect symbolic representations. The architecture of the cathedrals is the projection of a woman laying on her back with spread legs. The entrance of a cathedral is a copy of the vulva.



The many artistic expressions of the fertility and sex in art and architecture from the past belong now to our cultural heritage. In fact, these signs are still prominent present in modern time as they are in the past...just in a different expression. Erotic in advertising is one example.

2.2 EROTIC IN ADVERTISING.

The cathedrals and churches have been replaced by modern icons as companies and products. What has remained are the same signals referring to sex.

The examples are all around, everywhere and at any occasion:



A Heineken beer bottle when upside down becomes
Another combination of the bottles gives:

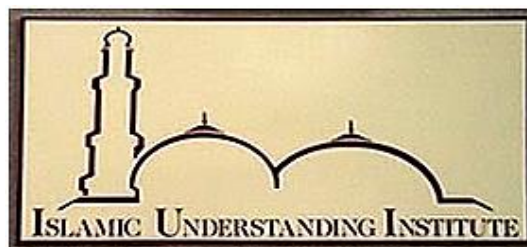




Our unconscious sees much more than what we see in direct view.
Read the car's number plate from right to left, and sex appears.



And what about following ads:



Of course, we do not know that these graphics have been commissioned as such, or that the graphic designer has put the erotic connotations knowingly. You can find more of these examples on <http://sub-lim.blogspot.com/> Once you start noticing the erotic content in adverts, you will be surprised that it

is all over.

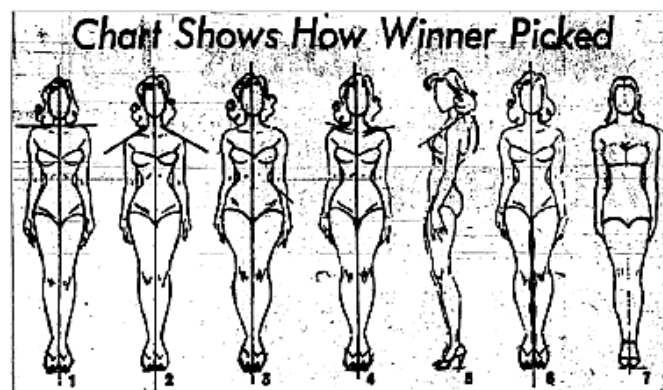


From semiotic point is the next advert interesting:
More direct and notice also the text at the Martell advert:



If you
shouldn't
You should

In line with the tactics of the Sign Empire is the first thing to redefine 'Women'. A woman is a 'concept' which can be defined by some properties like shape parameters. The chart below is the reference for the selection criteria for beauty queens.



- 1 Shoulders are too square.
- 2 Shoulders not square enough.
- 3 Too broad hips.
- 4 The shoulder bones too pronounced. The hips too wide.
- 5 Back and shoulders are bend.
- 6 Irregularities in the shape of the legs.

7 These are the right dimensions and properties.

from: <http://thesocietypages.org/socimages/2013/03/18/1950s-beauty-pageant-judging-guidelines/>

In the ancient past, women were only related to fertility or as ruling powers in the public displays. Beginning with the 19 th century, lots of things have changed for women, and they have now a dominant position as the most displayed pictures. The image of women is now the leading carrier of messages and the most used modern sign. To understand the new role of women in contemporary society, let's first walk a philosophical path again.

2.3 ON WOMEN AND WOMEN IN ADVERTISING.

We cannot deny that in the media women are taking the most of the attention. But how are they being presented and does this represent the woman in their real being in daily life? The classes of woman represented are as per next picture out.

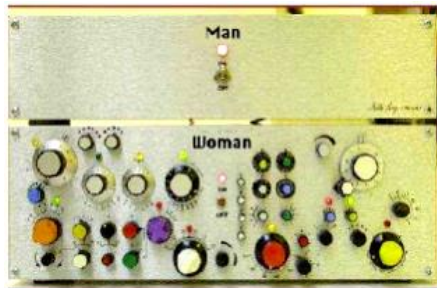
<http://thesocietypages.org/>.



In fact, the picture presented of a woman is nearly exclusive that of her body. The ego belonging to that body is one of seduction. We can understand this

because the woman is used to seduce a target which should take up a specific message. But what is a temptation?

Seduction is nothing else than play with signs and symbols. Woman's only game is seduction; that's why she is the mistress of semiotics. She has to show her woman-being. Put it just: She needs to be looked at, and she knows what the man is thinking: is she married? One night stand? How good is she in bed? Poor man, he thinks; what is a first mistake. The only right response should be: join the play. She wants him to play to find out who he is. A woman is insecure and needs assurance that she gets the best deal. She knows that his only point of control is sex; he is desperate which knobs to handle and in what sequence.



picture out of
<http://www.slideshare.net/yasas/wedding-diary>

The Self of a woman is complex. Love means for a woman something different than what it means for a man.

When you look at the role the **woman** plays in the pictures we see all over, is one of **appearance**. The part of the **man** is **acting**. He will address himself toward her. She presents herself to him. A woman has to see 'how she is looked at.' She will assure that she is looked at. She wants the gaze from the man. This is the game that she plays in controlling a man. His gaze is the first step. A woman who pays attention to something or somebody can be translated as being a 'manly' action from her. Remember the yin-yang: the male has an embedded female center, and the female possesses a male component. Look at an advert or picture where a man looks at the woman in a loving gaze, and compare this to the scene of a woman in love: she gives her attention, not to the man, but away from him; to a flower for example. Her first reaction is to find out if the other person is not more female than she is. A

woman will dress her in clothing that the others find beautiful; not a dress that fits her well or that feel comfortable, what, she only does at home and when nobody else is around.

In this way, the woman will convert herself as an object...and blame later on that she is treated as an object. Women are the masters of sending and receiving body signs. We should say she is the Sign Queen.



'The body is our primary means of communication. It must be used wisely to send subliminal messages that are perceived at a subconscious level by our kind. '

More on this subject is to be found at

http://www.thenewsportal.com/frame.asp?url=http://www.uvm.edu/~tstreete/semiotics_and_ads/&rl=subpage%2Easp%3Fnode%3D216044%26CTitle%3DSemiotics_of_Advertising%2

WOMAN IN ADVERTISING.

he first tactical step is that the woman in advertising presents herself as if she still has to be discovered. Because the psychology of a woman is one of seduction, she is being used to the full extent in advertising. It looks like women are condemned to forced labor in the role of seducing. Because she has to attract for consumer products, she has created the image of being a consumer product, what on its turn, has shifted society in a direction that produces unpleasant side effects. She is no longer a human being, she is a body only and that body has to be naked; otherwise, she might show to possess a human Ego or even, reveal that she has a Self. In her role, she has only to show those elements that can seduce the other egos.



Text:
Tempting
your
taste.

A jar of
jam



Swimi

Swim- wear



It sucks to be alone



Because innocence is
sexier than you think.



Why we do what
you do

Everything has to trigger man's phantasm; even when men know what real life of a woman is in society. Advertisers sometimes add the activities of a 'normal wife' in an advertisement to contrast will the real appeal she can deploy.



Text:

This country
was not
built .by
men in suits



Text:

Why women still
can't have it all.



The real sexist ads are all over in the media.



Advert from Vogue.

Text:

Runways are
everywhere



Even more explicit:



Text:

Now you can
shave
wherever
you want

With this last ad we see that even men become jealous on the body culture of women.

In modern times have women detached from the mother role as the single goal of their life. She discovers her own sexuality. The woman has become aware of her will besides her body. The purpose of motherhood becomes a shared task. The Feminism movement has brought awareness of their ego among women. The man has set a step backward, and marriage is redefined. Unions no longer break because men and women do not know how to fight or they are scared to start the fight; no they separate because there is nothing left to fight over. The capitalism of the 20th century has also redefined the term 'needs.' What we long for and need is now a part of the content of 'culture.' This fits the psychology of a woman; she has to receive. Needs shall be fulfilled. That what

a woman wants is not the natural production of what men are always ready to start. Men do not share emotions easily or talk endless and wander around without a goal. Men are thinking all the time of sex. To lure men via advertisements, the women will have to trigger men's phantasm. Welcome to the new world of porn.



Even the feminists get a piece of the cake...

Text:

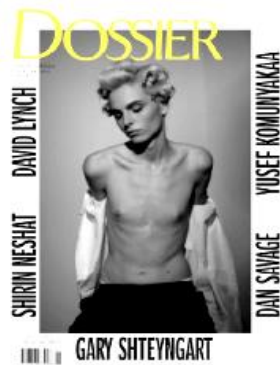
I never even thought of burning my bra until I discovered Smirnoff.



The general representation of the gender relations comes to: 
Men have dominated over the woman because men have taken the initiative to hold the meaning. Just read the Bible, it is the Father who gives sense to everything; except what the meaning is to be women. Only Marie, the mother of Jesus got a role in the Bible story. Even not the part of education was her task, just the purpose of giving comfort in the case when things go wrong. This went on all the time: men told what the role is of the woman and what jobs women can or should do. In this tradition of defining women's tasks, man has provided the function of women to prostitute her body for the sake of sales of products.

Men, feel uncomfortable in the role of selling the products in the adverts. They

manage the job of organizing and decision making, but in being the object of attraction in an advert, is not their strength. Just look at the models in adverts. Seldom you can find a manly man, except an icon man. Just watch the catwalks of men. No real man would sacrifice energy to such a ritual. Real men do not spend time on acting as a pole of attraction. Moreover, a man has problems in faking, women are so much better to do that.



Manhood promotes itself indirectly.

But they become followers in adopting the usage of signs.

Most of the time is the message clear and the visual language direct.

Do not forget to put on your semiotic goggles when looking at the next ad.



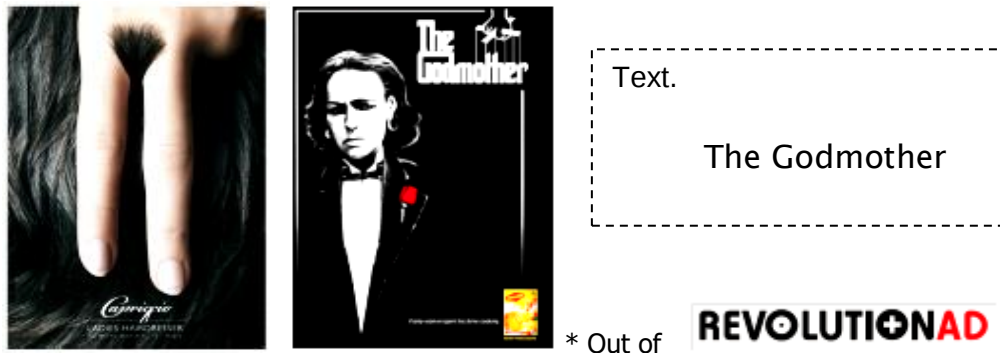
Text.

You drive a BMW blindly which gives you a sublime pleasure,

Discover the Semiotic language.

The woman is in the main diagonal and makes a X with the man, referring to sex. The BMW is in this case on the right top. You have to search to find the pleasure in the top part which inspires.

It should not always be sex; visual parody also can catch the attention.



Another example of how signs take over from content is the way that models act as female and as male gender icons. The sign can be any message or connotation linked to a model who, as a person has become genderless.

This is the same person:



reference: 'Doing gender with the face: Sociological images: Seeing is Believing 25 March 2014.

In this commercial ad is the model acting gender with her face. The way we talk, laugh, dress and the makeup we use, can suggest or fake a sex. In the above case, the model creates the gender with a facial expression.

Out of these examples, you can read how society pictures stereotyped signs and symbols. The limits are being pushed further every generation. Now we have reached the borderline of pornography in the visual environment.

2.4 Semiotics of Sex and Pornography.

Anything is possible in the world of pornography, but it always remains the same. The reader who might have moral problems talking here porn will be compensated by semiotics' explanation about the why pornography flourishes

nowadays. What pornography shows is fabricated in the workshops of men; it is not natural, and all is faked. A pity for the women readers of adverts and media because the porn presented does not embed any story with play and phantasm which is something that could please female audience. What porn fabricates is male technical bric-a-brac.

Pornography covers a deep psychological meaning. The first is the shortcoming of men who are so much attached to his phallus symbol. A woman can always be penetrated and at different places; she even develops in her phantasm a varied choice of what is suited for herself. A man is insufficient; the frequency he can penetrate is intermittent and is never guaranteed. Just thinking that he can fail makes him fail. The worst is to be challenged by the female and lose face after all. He cannot control an ejaculation while a woman still can fake an orgasm. These few things are real nightmares for any man. When a woman confronts a man with these facts, it means the end of his world. Sometimes for a scene of a few minutes' pornographic film shots, it takes hours to get for the man an acceptable performance. This shortcoming from men is never brought up. Maybe only as a poor translation from Chinese to the English language like on a construction site in China:



Above is just an introduction to what semiotics offer to the porn. The semiotics of sex and pornography has much to do with the symbolism of the Phallus. Read the sign and the metaphor.

The penis wants to dress up against the phallus, which is a symbol or an icon. The penis envies the phallus because what it delivers is only the semen, just a liquid coming from the same source as urine. At least the penis provides something; that's the thought of the penis. The phallus remains a symbol. But what the penis delivers does not show the strong characteristics of firmness, stability. After one shot it drips without shape, does not mix with other liquids,

its color vanishes and is only remembered as a stain. But for the woman, at least it tells a story of how it happened and where... and the most charming is that it was produced for her. It is not a production; it is a sacrifice. Her pants or handkerchief will keep the secret. A horn of plenty, the smell and the taste on her tongue, are her greatest secrets which she never will share with anybody else. For him, that the fired shot is his victory, but it leaves a stain of the burned powder.

This mystery of sex, like all great mysteries and magic, found a way in societies in the form of myths. The semen is associated with the Milky Way; that mysteries galaxy tail with millions of twinkling small parts, from which we know that every particle can be a world. The ejaculation seems a stream of falling stars, where you can make a wish and dream away. The milk does not mix but can only melt with her, inside. What was white, the symbol of her innocence will color different and never be the same again. She is blessed with the white milk. The seed will shape a new life in her, what will become her second life. The man lost his semen, feels weak and flabby; he is no longer the active man. His penis loses the status of being a phallus. He even cannot hide his weakness. He sees that she triumphs. A man cannot show a sloppy hanging penis to a woman. Doing so he will lose the rights of the phallus; even worse he thinks that he also can lose his penis. He is aware that his penis can be amputated. When this happens, he will be like a woman with an open wound which bleeds periodically. He feels that he is the big loser and cannot hide it any longer. The game is over... for him; not for her. She does not stop playing. Her game never ends. That's why women are not disturbed with the next advertising with the allusion of a facial shot; she knows that she will win in the end.

This semiotic story comes from Aydemir Murat (2007): Images of Bliss: Ejaculation, Masculinity, Meaning. <http://www.scribd.com/doc/5365544/Images-of-Bliss>



an ad for hair products.

For a woman is sex a continuum, while for a man it happens intermittently. Moreover, it is full spread over the media that the spermatic count of the man is continuously decreasing in modern times. He blames stress, hot laptops on his lap, jeans that are too tight; but the fact is there. The phallus culture crumbles and soon no more much is left over from the hegemony of man. The only defense so far is laid down in macho scenes.



In this way, sex is hijacked by marketers to sell products. Advertisers think that the attention and attraction created by sex will transplant to their product.



This graphic picture is a good semiotic example of how to deliver a message.



Text:

'The trick isn't to nail her: It's to woo her'.

There exists another semiotic that links to sex. This semiotic hides in fairy tales, seduction, stories, metaphors, and myths. To go into details would unwind in too long stories, so let's focus on the core of the semiotics of woman in the media. The next picture has a rich semiotic content.

A woman only knows herself; a man is for her a tool, no more. Just look at the many adverts and even pieces of art and analyze the way women look compared to the gaze of the man. A man looks at the woman; the woman wants to be looked at, and that has to be done by the ideal man. A man has to act while she will appear. She worries only about her appearance. The next illustration of this is full of semiotic symbols: black and white, the woman stands on the left hand-side (like the angels always appear), the mirror is oval, and the hands coordinate with the sight of the eyes.



When a woman buys something, this happens in the shadow of the man. She says: I think that this does not fit me, that I will not like it.
What she means is: I fear that HE will not like it.



The gaze of the woman has directed away from the viewer. She expects that you watch her. Now you will switch over to the close-up. You cannot avoid looking into her eyes (along with the diagonal line from left to right). You notice a passion. She wants you to answer to her longing. You start your phantasm how you can satisfy her craving. In the composition, the X is visible which the unconscious should release the word 'sex.'

TheExamples are from:

http://www.thenewsportal.com/frame.asp?url=http://www.uvm.edu/~tstreete/semiotics_and_ads/&rl=subpage%2Easp%3Fnode%3D216044%26CTitle%3DSemiotics_of_Advertising%2

The above picture show how the seduction operates, it is not about the woman's femininity. There is something else magic and mysterious, something that she hides. A woman will challenge the man to find out what her mystery is. You will need phantasm to find out what that magic is. This same challenge is what advertisers target by using woman to catch the attention of the consumer. That's why in some adverts, the logo of the company is very small; many times it is already is a challenge to detect the logo. Despite the overwhelming use of sex in the advertising world, it is not proven that it results in better sales figures. The overwhelming presence of women in the media has resulted that men feel to lose control of society and relationships. The phallus shrinks to a penis. Men are lost in modern society. Men have abandoned control. The next picture from Jean James illustrates this.



<http://www.scribd.com/doc/65080122/James-Jean>



<http://www.scribd.com/doc/65080122/James-Jean>



...if not,
men will do
it with
plastic



Another
metaphor

<http://plasticdollheads.wordpress.com/tag/plastic-feminism-2/>

<http://thesocietypages.org/socimages/2013/10/09/why-do-we-sexualize-chicken/>

In the next adverts, we encounter the fact that signs are turning a dubious or malicious corner. Society is preparing for the battle of the signs already from childhood to practice in putting make-up and an early start in waxing. Even youth is no longer free.



<http://thesocietypages.org/socimages/2013/04/14/sunday-fun-barbie-without-make-up/>



Text :

All waxing services. All girls 15 and younger.

All July Sundays thru Wednesday.
50% off.

<http://thesocietypages.org/socimages/2012/07/25/waxing-for-girls-15-and-younger/>

All these pictures come from daily displays in the media. You can compile an own set of adverts as an exercise to follow the path that the Sign army has left behind in our society. To understand why the signs so easily occupy all corners from our life world, we can learn a bit from fashion.

2.5 SEMIOTICS OF FASHION.

We have seen that art carries a semiotic content, but we could not make a semiotic model of art. There is another similar sociological phenomenon, and that is FASHION.

Let's find out how far we come here. The first point of connection will be offered by women, how else it could be. We continue with the female psychology (still no escape possible from women). For a woman to dress is quite simple. This has to do with the gaze of women. Virginia Woolf starts the topic 'fashion' by saying: a dress is for a woman a quite simple issue; besides to cover her body there are two conditions to be fulfilled. The first complementary function of a suit is to create beauty and second is to create the attraction for admiration by men. As such is fashion a macro sign or at least, fashion has the appearance of a macro- sign. The whole has to fit. You are dressed up when it all goes together: your hairstyle, blouse, jacket, shoes, lipstick, nail varnish, eyeliner, etc. When one element is not in harmony, the whole is spoiled.

Anytime when many components in a system have to cooperate, their collective achievement can reach different levels of perfection. This is also the case for fashion. Even when you are not familiar with African or Japanese ethnic style, you will have no problem to judge if it is beautiful.

Fashion is a magnet for signs which have escaped from other macro systems. An example is some religious and ethnic signs which have no relevance or connection at all with fashion; it only is a matter of aesthetic.



Fashion will never connect to any organizations based on signs like Religion,

Science or Culture. There is no fashion in Science, and there is no science in Fashion. Sometimes fashion will flirt with technology, but this is only to catch a short attention.

An essential mark that differentiates man from the animal in the semiology of evolution is clothing. The other differences between man and beast in the field of biology and of communication is not that big. The main differences between men and animal are in the intensity and instinct of their faculties. The same is true for the use of devices to create products or shape the environment or the mental tools used to control economy and society. Of course, complexity makes the difference, but in essence, it operates in similar ways for the animal as for man. Also, the use of semiotics is more or less the same. We as humans just as animals do, make use of mimic, colors, movement, dance, sounds and smell to communicate with others. We show affection or rejection in building society. We use signs to communicate and made it to a dominant language. This power comes from the fact that written language became mobile to cross distances and time. Animals also have a kind of written communication such as odor marking and scratches. The significant invention of the humans is that they made written language transportable and mobile. Besides these differences, is the most prominent difference clothing. Animals periodically shrug off their skin to renew it with another fresh one but do not change clothes. Animals do not dress up as we humans do, but they show off with physical features especially in the mating season. Here have the humans developed a significant advance on the animals, the human creates their decorations.

In old times was human dress decoration with variations in colors, shapes and with add-ons such as jewelry. Masquerade and fetish belonged to that as well. Today is the masquerade for a woman a way to hide her real face so she can play the game of faking different roles.

Makeup to a woman is not only intended to prepare for a public appearance. Makeup provides the woman a degree of freedom to change herself without the need to justify this. Women spend hours before a mirror experimenting with clothes and jewelry while they communicate with the 'other' self. The mirror is an extension of her home, that place where only she reigns. That's why a woman always has a mirror in the handbag; she carries her home with her.

Where she goes and whatever she does, she has access to her house and controls it freely.

Dress has always been more important for a woman than for a man. Women are more aware of their body; so it looks logic that fashion is a women's affair in the first place. But there is another approach to the birth of style. Some researchers claim that fashion is a social phenomenon that is rooted in the differences between the classes. Style is considered to be a means of expression of social distinction. Fashion could be a subjective way out for people who struggle to align their Ego with their Self. Fashion helps to shift the attention or to hide the real Self. This phenomenon is evident in the example of women who remain childless: fashion is in many cases a way out to compensate not to be able to walk with their children or to socialize in the media where children play a role.

A person who always dresses in the same style or still carries the same hat indicates that he sticks to continue existing. Roland Barthes claims fashion has become a kind of language.

With clothing, we can shape another private body and a social body as well. In this way, we can express ourselves as being different from the others. The more masquerades we use, the more our personality retires. That's why some fashion houses use anomalous models whose face is not all over in the media.

Fashion adapts very easy to culture, which always find some creative points of attraction in line with cultural needs:



from Saudi Arabia.

For you as a person remains fashion a way to confirm that you respect your body. The dichotomy between mind and body is for most people too demanding. Many people are not happy with their body; they find that their body is not an illustration of what their ambition is for their mental spirit. Fashion helps to compensate the mismatch of perception for a minor feeling body with an own high opinion. The trend does not need rationality; on the contrary, fashion

offsets itself from the mind. But this is not so easy because without the body there is no fashion and fashion means creativity and awareness that has to come from the brain. That's why style relies on the unconscious which has its execution in more rational conscious.

There are more mysterious aspects of fashion. It looks like fashion does not like the split human aspects of men and women. That's why fashion in some cases appeal to non-beauties and skinny models that do not show warmth or sympathy. Robots are fashion friends. Being a woman or a man is for fashion just a sign in the chain of other signs that point to a meaning or a purpose which is seldom a deep human feeling. The human aspect which carries feelings is replaced by the materials from which the dresses are made. These materials should 'feel' and 'create' the emotions. That's why the fabrics play such a prominent role in fashion; they represent the inner side of the human.

The collective subconscious presents itself in patterns of fairytales and fashion lines for children's dress and to practise in fashion creation with Barbie dolls.



Another remarkable thing about fashion is that a specific dress only reveals its message when it is carried by one particular model. When you look at a suit in the shopping window, the doll is taking over the role of the woman who is attracted to that dress. When she feels that this dress will catch her attention, then is she ready to enter the fitting room. After this, the ritual that took place in the fitting room will be repeated several times before her mirror at home. Society might put some restrictions on what we carry, what is the case for Muslim women. But even under restrictions will the woman be able to show her own identity. There is also the aspect of decoration and of testing the limits of

what is acceptable or that what can be tolerated. Fashion is a process of symbolic interactions. We associate an attitude to a specific dress. When you see a uniform, a mourning dress, mini skirt etc., this will suggest a corresponding attitude or behavior of the person in this clothing. A prison or school uniform creates social uniformity. We feel embarrassed when we have the wrong dress in a particular environment or circumstance. When fashion manifests itself at a specific space or time, then we can call it a macro-sign. That's why we talk of casual dress, sports outfit, night dress, winter fashion, art nouveau influence, etc.; here perform fashion the role of macro signs.

Fashion conflicts with itself. She wants to appeal to the masses, but she disappears in the crowd. That's why fashion has to reinvent herself all the time. Roland Barthes remarks that fashion shows off as serious and is at the same time frivolous, she is the perfectionist and nonchalant. Fashion gives direction and runs wild at the same time. Fashion wants to create beauty, but first, she degrades natural beauty or declares the person first as not beauty to build herself a goddess. When you follow the fashion, your behavior is that at the same time you want to appeal and not to be pointed at us, out fashioned. Another typical characteristic of the behavior of fashion as a macro-signs is that in modern society it seems that signs also fled the male-female dichotomy. The traditional relationship 'man-woman' has been reshaped to an equivalent bond between 'man-man' and 'woman –woman,' and alternation over time or depending on the occasions. The person self disappears. The new code word is 'sexual orientation.'

There is another interesting common element which fashion shares with art, what are workmanship and aesthetic. The makers of fashion collections are dedicated artists, and their creations need top skill. All those remarks and observations about fashion make Fashion a fascinating story that never ends. For references and further study I like to refer to:

<http://www.daylightonline.com/thecounterfeitbody.htm>

and <http://www.scribd.com/doc/114100521/Llewellyn-Negrin-Appearance-and-Identity-Fashioning-the-Body-in-Postmodernity-2008>

As a conclusion: we could not fit fashion into a single semiotic model. It seems that over and over in modern times, signs escape from a system and then fall back into chaos. Of course, a chaotic system of signs will be subject to specific patterns. Are patterns not a kind of signs? At least patterns create for the human beings attractions and or repulsions. Patterns perform in repetitions and they differentiate from each other. When a particular pattern creates a shared appeal, then it becomes a sign. It seems that we are ready now to broaden the view and see what's going on with the signs in society.

3 THE POWER OF THE SIGNS.

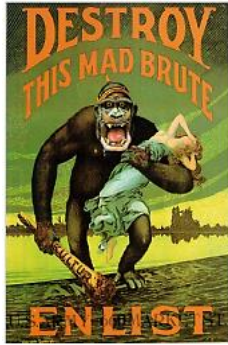
Science has provided mankind with quite some blueprints of how humans physically and mentally operate. Even the operating system of our brain is no longer a complete mystery, or at least we can similarly model parts of the brain as we build our computers and communication systems. We even emulate the brain's operation as computer systems. Semiotics has tried to make maps of how our visual senses capture picture frames and relate them to emotions, sentiment, and feelings. Here we have learned that Signs appear in many ways. We even became aware that multitudes of signs create an own system that can be self-regulating. Any language, included computer languages are such examples. They all reach a stable phase in their coming to existence and evolve in time under external influences. Just look how the English language grows due to the mass media and globalization.

Because Signs are the link with our feelings and emotions, it became clear that Signs are power. The Sign power is not a pure temporary force but a global power because Signs are universally human. With the examples given in previous chapters on Advertising, it is not difficult to understand that impact of advertising and the representation of the things in our life is quite substantial. In the examples of the adverts, we have seen that cultural or religious symbols which once carried meaning and value, now have disintegrated to loose and

free signs which only perform an aesthetic or artistic function or which are just a point of attention or attraction. The swastika which is a spiritual symbol became a Nazi sign in combination with other archaic symbols from ancient populations. With the many examples that have been shown to the world of advertising and media, we can conclude that the life of Signs is a global self-regulating a complex system from which it is difficult can grasp how it grows and changes all the time. Contrary to, for example, the purpose of a Language, we cannot detect any target for this free-floating system of signs. These free-floating sign crowds project themselves visually as a new living world which tries to dominate all the space and any moment in our personal lives.

What we observe is that this Sign System has no other purpose than to be free, to dominate and to increase the power of Signs. Fashion is also such a system that enjoys freedom and play. Fashion as a system is harmless and even pleasing, although fashion can be used as a sub-system belonging to the Big System which has to act as the attractor for the power signs called Global Capital. Take the other example of a sign system: Languages. Here is the primary function to communicate with the people and perform a social task like cohesion, efficiency and a cultural role to carry values like is the case with literary or poetics. Twitter language is a sub-language based on the words of the mother language completed with new signs like @, ¬, ~, # etc., and is limited in some characters, does only create signs of attention where meaning is suppressed. The purpose is that the receiver 'feels' that she or he is privileged to receive information as a sign for a social membership and the receiver gets the power to re-tweet the message to an own selected group of followers or disciples. Twitter is a kind of paramilitary force acting on behalf of the Imperial System.

I will try to get a glimpse of what makes that System. We only can do this by observation of what's going around us in the media and speculating why it happens in such a way.



The Signs have escaped of their task to be the carrier of meaning they have taken the freedom to ignite any feeling.

The freed signs no longer accept their part and role of belonging to a whole with the purpose to create a meaning.

TO FIGHT THE TYRANNY OF THE SIGN EMPIRE.

Because Signs are the link between the inner feelings of the people and the outside world, this force is potentially a dangerous one. Don't play my heart! The freed signs act free as if they are all youngsters that only like to play. Signs have disconnected from Social and Ethical Symbols, with no link at all any longer; they are free to do whatever is in their mood. As Signs have no rational, they can easily be manipulated by people. We have seen plenty of examples in the adverts how signs are shaped to stir a specific feeling. Values are dismantled from its core. Only the signs that build the image of value are left and applied as the building blocks for commercial or ideological purposes. Sex is the best example. Sex has no link to feelings anymore. Sex is for sex, even not for enjoyment, merely the sex sign is for sex and sex is for sex signs...for sale to improve sales.

The freed signs want to dismantle the whole to which they belong. Modern Art is such an example: it does not represent anything else but the semiotic canvas of shapes, structures, colors and the relationship between these building blocks or representation. Nothing has any purpose. A sign wants to be a sign of individuality; that's all. Just like humans have lost their 'meaning of being' so have followed signs.

When we observe the freed Signs, we immediately notice that they want to dominate in space and in time. They act as if they belong to an imperialistic power. All corners of the earth should fill with the sign from the Sign Empire. In part 1 I have approached the principles of the physical life of species as a dynamic sign system which operates with the purpose to dominate and care for the own species. Even the subassemblies of an individual species act in the role of sign-giver for the best of the individual, and as such for the species to which the individual belongs. Signs in Nature act on behalf of Nature's System, what is

no longer true for the freed signs. These very own signs do no longer want to play a supportive system of the living species; at least it looks to be the case. The freed signs feel like in the role of Adam and Eve in paradise. It seems like the freed signs want to become God. But remember the story: once outside the paradise the struggle for life began.

Today the freed signs have built an own environment. This happens in the way that chaotic systems evolve. Just like the process within a group of physical organism, the collectivism of the elements of a chaotic system needs a nurturing environment to grow to a stable phase and once a firm point is reached the system becomes self-organizing with the purpose to dominate or to expand till it enters another stage in its collective existence. The feeding ground for living organisms is usually found in weaker or lower ranked body in the environment and or by cooperative strategies and tactics to obtain energy and food for growth. The freed signs have a similar existence. The signs live as parasites on humans as they are created by humans to build a life on their own instead of supporting the human. Luckily for the signs, many humans are weak and become an easy target. Many people nowadays have lost the sense of a purpose for life, and socially people disintegrate quickly and are left on their own in a visual flashing environment. On top of this, the humans are so easy to woo with signs (remember Eve and the snake in paradise). Eve from paradise symbolizes the woman who is easy to woo; what is right. Women are the most accessible target for the signs, maybe because women are more sensitive and cannot operate without feelings.

The process of the signs conquering humanity has accelerated since the industrial revolution. This process has even been mostly unnoticed. The reason is that the industrial revolution has immersed the people in a plenty and vast variety of consumer goods. These goods were initially valued for their 'need' function as food, medicine, books for intellectual development, etc. Slowly became attached to these goods 'signs' which expressed differentiation, luxury, intellect, fashion, etc. Some of these attached signs have a system function, like an economic purpose, a well-being function, a religious duty. Between the consumer goods, there exists a difference in quality or appeal, etc. This creates

competition which stimulates growth and diversification. In this way, the signs act as economic and social agents. These are in fact system function because the signs perform an operational task within the system. The overall operation of the system has so far been beneficial to the humans. But the signs also got a parasite function, especial the freed signs which are not linked to a higher purpose.

The freed sign which likes to act as a parasite, take over some human characteristics mostly psychological traits like showing off, feel superior, want to control, etc. In that way, got the consumer goods a double function. One function is to fulfill a material or biological need. The other service that the signs claimed is to show off, to control, to mislead, to woo, etc. In that role, signs can be very active, just because signs are representations of our inner world of feelings, what has been illustrated in Part 2.

A car became a transport vehicle with added signs like the latest model, engine size, color, brand, etc. These signs started competing with each other. In the case of cars, we can add signs of manhood, leisure time, sports, adventurous. Because of the essential sentimental human character of the signs, they spread quickly to all corners of society and location. Moreover, those parasite signs suck so much out of human self-manifestation, that we hardly can distinguish the natural human from the visual representation of our lifeworld. People are covered by all kind of parasite signs, and many men and women have been depleted of their genuine human feelings and are upheld in the society by the parasite signs.

Humanity is pushed back to the beginning of its existence with the only preoccupation of survival. Nowadays we are again at the same initial point. Not that we fight for food and shelter; no we struggle to be freed from the overload of signs who suffocate us from being ourselves. The objective or goal for those signs is that we become ourselves a sign and that humanity is subject to the Big Sign System Empire. You are in the army now as Sign soldiers who is deprived of any meaning or sense.

The metaphor of the army and soldiers is very much justified in current context. How many people have been slaughtered under the signs of Nazism, Zionism,

and competing Religions?

Before we analyze further the system of the Signs, we need to dig somewhat deeper into the soul of the modern contemporary people and how he and she is embedded in a social order.

3.1 THE CONSUMER OF ' SIGNS '.



answer



In the chapter on Fashion, we have learned that fashion is no rational phenomenon. Fashion is a game of emotions hidden in the unconscious of individuals and society.

ECONOMY, is the first sight a kind of rational science, at least in comparison with fashion. In economics, we find processes which have to do with analytical reasoning. We can calculate, compare and even explain and forecast the economic performances to a certain level. But when we look closer how economics operates, we see that lots of processes are not so rational. The way we make choices, explain our preferences, take a risk, follow beliefs, the birth of trends, etc., is hard to be labeled as scientific. The motor of the features of economics seems instead to be the same engine as the one that drives fashion.

The economy always starts with a story of needs in search of fulfillment. When you are hungry, then you look for food. When you cannot find food at hand, you will make more efforts and the more hungry you are, the more energy you will spend in obtaining food. This story is given the school classes of Economy, together with that other story about offer and demand, markets, market information, primary needs, exchange value, replacement value, labor, services, capital, risk aversion and even about master and slaves. The notion of a central

need is quite clear; you do not need to argue nor negotiate on a primary requirement. To live, you have to eat and drink and breathe and move, etc. But first needs are only a tiny part of global economics, at least in the rich world. All the other elements in the process of Economy are less tangible and more volatile. The key drivers of the other aspects are such things as perception, valuation, and negotiations. These economic elements bring us to the topic 'money'. Money is a significant Sign that, like all signs, is subject to the rules of the Signs Empire.

We have learned in Part 2 the alphabet of the psychological behavior and the impact of graphic signs. We have seen that signs act with other signs and create a new meaning of feeling which again is a sign; remember the rules of harmony, complementary colors, etc. We did not talk yet much on the exchange of signs. Only on the topic 'physiognomy' we shortly illustrated how faces and bodies exchange messages via signs. When it comes to the transfer of goods, what economy is, we will discover other rules related to these signs of exchange. The first rule is that the exchange of these signs is not symmetrical or balanced. In the case of the transfer of goods, one of the negotiating parties will tend to dominate. The one side can be offering or demanding. You are in a hurry; the seller needs cash urgently, there is a competitor next door, etc.; any situation will set the boundaries for negotiations. All these cases are loaded with signs attached to the seller or buyer but also to the product. When you want to get rid of a product, you will assign signs that make it appealing and exciting to a potential buyer. The process of exchange of the signs varies over time and depends on cultural norms and personal appreciations or longings; which seems to be a similar scenario as we have seen for fashion. The exchange of goods is becoming more the exchange of the signs attached to the product of service. These attached signs are much more volatile than the goods self which physically does not change overnight.

The driver of socio-economic activity is not the use value of goods and services but the symbolic exchange value. The objects having the highest nominal

exchange value are 'gifts.' The symbolic exchange value of a gift is high when the gift reminds on a personal achievement like a winner's sports medal, a family heritage, a special private gift like jewelry. Exchange goods with a broader exchange value are antiques. Antiques like so many other goods can form a separate and specific market where the exchange of the signs behaves according to different rules. A private collection will, one day lose its appeal or value. The gun you received from your father will change from 'symbolic value' to 'use value' the day when your children do not attach any sentimental value to the gun. The gun can get a use value for a person who wants to hunt or defend his property. The gun can also get an economic exchange value on the flea market, or it can acquire a symbolic value for the collectors of old Winchester guns. In this way, any object can see its value or valuation changed during the time and or at different places.

The market and its economics, become in this way a complex system driven by rules which also apply to signs. The determining factors for value creation are economical content, social norms, individuality, environment, fashion and many more factors that do influence the appreciation of goods and services.

We find the first behavior of the signs in an exchange of the signs as we learned in economics. There is a second characteristic that we discover in economics namely differentiation. When we jump from valuations to consumption or investment, then the critical trigger becomes 'DIFFERENTIATION.' The basic level of differentiation is a dichotomy, a philosophical term which expresses 'opposites'. The dichotomy is an essential building block of languages.

We describe the lifeworld in opposites like life and death, cold and warm, far and close, up and down, etc. These denominations are endless and in gradations. Moreover, many times we associate a different value to one or both different terms. We value 'warm' more than 'cold,' 'much' more than 'less' etc. , what is not the end yet. Our communication is dialectic which is an extension of the bipolar way we handle things. Dialectics is a dichotomy extended with logic. In this process we continuously create differentiation and at the same time, we value the different sides or parts with different appreciations. Our perceptions of social life do not escape from this process. This process is an automatism which

creates unwilling social differentiation. So we end up with social classes and many other divides. A social distinction is not necessarily translated in status or prestige. Fashion is also an expression of that process and style is not linked to classes although we can say that fashion creates its levels. Besides this significant dichotomy process of differentiation, more phenomena lead to differentiation. An example is when the rules of the game change during the game. Soft drugs are tolerated for private use, but selling is an offense. When the government decides to devalue its currency; some imported goods will change in exchange value. Differentiation acts as a trigger for change (to differentiate again) and for exchange (I want that model of a smartphone). As such becomes differentiation the motor for consumption and you can guess that the signs play an active role in differentiation. Now back to the Economics of Consumption as a demonstration of the dynamics of the signs.

Economic models try to get a grip on consumption. One of the systems which always are presented in economic classes is Marxism. Karl Marx put the big economic differentiator in 'labour, ' and it's opposite 'capital' and 'master' and/versus 'slave.' These dichotomies as in all cases are bound to each other what can mean that they collaborate or fight or act in alternative combinations and gradations of both attitudes. The master will have to feed his slaves properly when he wants that his slaves work hard and good, what is a condition for the master to compete in the market. The master does not only compete with the products or service which he produces, but he also competes psychologically by showing off to other masters, e.g., by living in a bigger house and having more and better-dressed slaves. The slaves are aware of that game of differentiation between the masters; so the slaves try to benefit from this situation. They talk to their fellow slaves and even to the competitor master to obtain better conditions or privileges such as more leisure time. In this way, more products and services become available that have no longer relations to first people's needs. A consumer product does not always have to wait until it happens that some customer wants to own it. Sometimes the demand is created by just making specific products available. The more some people can afford new products the more will be differentiated, and a new market created.

What started as a game of productivity between the masters ends now up in a play of consumer-ability by the slaves.

Productivity drives *competition* and diversity drives *consumer-ability*.

In this way, have the slave upgraded his name as well. Slaves moved from laborers to consumers. The output of the new slaves is 'consumption, ' and it is the task of the master that this happens in the most significant volume and diversity possible. The worry of the new master is no longer to manage labor but to manage consumption. These observations on modern capitalism leave Karl Marx quite some distance behind us.

Labor becomes dissolved in the machinery of productivity, as work represents nowadays only a few percentages of the cost price of most goods. People's needs dissolve in more prominent patterns of social needs. Longing for something becomes a need of that something. The value of goods and services shift to the significance of Signs. The content of the product or service does not count anymore; what makes the attraction is the quantity, power and the expression of the signs belonging to the good. Just think of gym saloons. They do not deliver better health; they only produce signs of a slim body, muscle volume, and a membership sign.

On the economic background, we still recognize masters and slaves. Here have the roles shifted. The master became a diffuse organization contrary to the physical body-master from the past. The sign of the new master is Brand Name. The modern society is still hierarchically built with master and slaves roles completed with cross-team leaders. When I say hierarchical does not mean that the company is managed by structured layers of people; no the hierarchy is made of signs like turnover, market share, shareholder value, etc. The master of the slaves or the most senior slave is now called the banker. Besides the non-tangible sign, are still people or should I say people-signs? Each level of the managers gets its privileged signs such as private jets, yachts, art, and foundations carrying their name. The master of the slaves or senior

slave's sign is a bonus package. The slaves too have numerous sets of signs which form an own complexity depending on the Corporation they serve.

Besides the many economic and other kinds of corporations in society, we still should mention the State as a master as well. What once was the most famous and respected Corporation in Society, the State, struggles today to uphold its ancient signs like flags, territory, hero's from the past and now, heritage places and the Nation's history. Nation's and State's main signs are now GDP, economic performance indicators, and ranking in competitiveness. These kinds of figures are becoming the signs of exchange between the Nations. When these commercial exchange signs between States have become a global currency, it is not because the people of the Societies want this; it is because the States have become the slaves of a Supranational System to which also Corporations report to. The borders of the State are still intact as a sign, but their meaning has decreased in most regions to what the sign significance is of a church or temple in the landscape.

This sketch of modern capitalism can serve as an example of the dynamics of sign systems.

THE INDIVIDUAL CAUGHT IN THE DYNAMICS OF THE SIGNS.

The individual should feel the most of what the Signs do to their lives. Most people are even not aware of what's going on with their life. I say 'should feel' the impact of the signs because signs are the connection from our inner life to the outside. But the private signs which should guide us hardly can perform their duty of connecting our inner life and aspirations to the real life in the outside world. In Part 2, I have explained that a sign *consumes* time and space to create a meaning. We need time to become ourselves. We need a space to open the sign's message. But the free-floating signs do not have the time or their space. We are constantly bombarded with signs, and they are there in every corner. We are flooded with signs everywhere and at any time. It is difficult for the individual to manage which of the signs need priority. We cannot shut out all the signs or hide because some signs have a functional task

which I need to my operation in society. The weather forecast and the traffic update are needed to plan the journey to the office. You can filter some channels through which signs appear, or you can select specific channels. But our operational life has become so complex and loaded with all kind of checks and balances and activities, that even when you are selective, you still get bombarded with data and signs in society. The available filters are mostly commercial channels which will give the needed information such as the weather forecast, but at the cost of junk signs or information with no relevance for you. You check the time, and you get adverts for watches on top of the correct time. When you plan a dinner with a customer in the evening and you Google ' French restaurant '; within seconds you get served with other information and signs such as the shortest way from the spot you are right now, of course, along with some other restaurants and bank cash points.

The availability and diversity of all the information we might need forces us *not* to rest. You know that the stock market opens in a few minutes, you know that a customer promised to confirm an order, you know that sales are coming up etc. Your mind always jumps from topic to topic. At any topic, there are sets of signs attached to it. At any jump of mind, you know that you can elaborate on the topic with more data. In this way, you end by checking your Smartphone over and over till you fall asleep in bed with your Smartphone in your hand. You hardly can live without that magic sign box. You are under the spell of the Signs. You have become a slave in the Sign Empire.

The Sign Army cares for you by making everything available and by simplifying the notions of the topics. Signs, symbols, codes, marks become common appearances for the economy, social life, marketing, science, and art. As in Evolution where we have built Language mainly on metaphors, we do the same again with metaphors completed with corresponding signs while maintaining the semiotic power of the signs and the compositions. Baudrillard formulates it as follows: 'we live under a cloud of signs which takes any view of reality away .' We are no longer allowed to have feelings. Instead, you have to *show signs*. Things may no longer contain a value. Value is no longer a sign and is replaced by the sign 'price'. Oscar Wilde said: 'we know from everything the price and

from nothing the value.' I will elaborate further on this topic 'price' as a sign. We have encrypted the signs for efficiency reasons like:

:-> laughing, :-x a kiss, :-X *a smacking kiss*, :/ *insecure*,
:? *embarrassed*, :O *surprised*, ;-) *wink*

But how did we become driven by signs? Why did we allow this to happen? How can signs get so much power to expand and dominate? Even when signs carried by the channels of the imperialistic global powers, they get their energy and purpose from somewhere, what only can be the humans themselves.

In the chapter on semiotics processes in society, we have learned that people, who enter into contact with other people, take a reserved stance towards the reigning customs, rules, and cultural habits. We are in a constant conflict in any situation to behave conformist and to be ourselves at the same time, what is not always the normative attitude. In this way, we have to fake all the time, and we should hide our real thoughts to align with the group. We are trained in the art of simulation and manipulation with the help of signs. To fake, you must manage signs. This becomes to us humans, a second nature which we adopt as soon as we walk out the home or even out of the room. Fashion is the clearest example of how the handling of signs has become a person's second life. In the same chapter of sociological processes, we learn that differentiation is a natural process and signs express this. When you look at the kinds of groups or societies that have emerged from the process of differentiation, then we see classes as gender, nationality, regionalism, cultural groups, sports, education, fashion, style, shopping habits...the list is endless.

In the reflexions on the economy, we witnessed that the exchange of goods becomes more and more an exchange of signs. The motor of the economy, is no longer the need for goods but the longing for signs. We even can measure this phenomenon by comparing the economy of goods versus services. In the advanced countries, services count for $\frac{3}{4}$ of total GDP which gives a measure of the magnitude of the volumes of signs exchanged. The sign content of services is bigger than the one for physical goods.

All these interacting social forces and differentiations driven by signs are making

the mechanism of the dynamics of the sign one great complexity and with the nature of a self-regulating organism. The argument to use the term 'organism' is that all signs have one thing in common which is the expressing of a feeling or emotion, which is a feature of living materials.

The signs as such, when differentiated in commercial signs, become active and create new signs; they will classify customers in sign categories like a chooser of goods, communicator of meanings, explorer, and seeker of meaning, hedonist, artist, rebel or activist, citizen. All these signs have an emotional connotation to a human personality. Many more categories have been suggested by marketing experts, and it always comes to the same fundament of the emotions. For any Self (the genuine me) and for any Individual (the Ego how I have created myself toward the outside world), there are social groups around which share similar ideas as I have. This I know because the others share similar or the same signs or at least they show affection to specific signs. Communities gather around sets of shared signs. The availability and connectivity of all these signs make it an excellent opportunity to create an own sign world or a new sign soulmate group. In this way, the Sign army has created a tool for ***social self-assembly*** based on consumption personality. This is another example of the dynamic life of signs.

The example of an assembly of sign soul mates can happen anytime when universal and global signs are available which are free and who have a loose bound to tradition or culture. The traditional environment which is rich in values is now considered as a source for sign inspiration; just watch the catwalks of the fashion houses. We always find some historical or ethnic pattern in the fashion on display. The self-created signs give a feeling of own esteem on their creativity, which, e.g., is displayed in street art. Street art is in many cases great artistic achievements of liberated signs *which also have escaped* from the Sign Army of Consumption. The artistic value of many street artworks is much greater than the signed names of modern arts which are no more than sign sergeants in the Sign Army. This is an example of the non-imperialistic behavior of signs. Another example of positive sign creativity is

found in the immigrant societies which struggle with the two cultures they have to live by. Lots of artists have emerged by combining the cultural signs of two societies. Their identity becomes liquid, and they can adapt faster to changing society.

ON MARGINALITY.

Not everybody can fake all time to align with the sign world around him or her in this liquid society. The freedom offered by the signs also gets positive effects or outlets. The outcasts in traditional societies now can escape with the help of the signs. Examples are a haircut, piercings, tattoos, and the choice of friends, dress, and music. This is not only true for the new generations; listen to Sartre: 'It is not enough to be a bourgeois...you have to live one's life as a bourgeois'. Modern people feel modern when they can make (show) a modern life which is a life of ever-changing signs with no strategy, no core, no end, no destination... just emptiness filled with sign chaos. Because the currency between the liquid modern people is signs, they easily make friends but none will ever prove lasting and strong. It belongs to the game to change all the time and float the waves of the sign chaos. The term 'liquid moderns' come from Zygmunt Bauman.

FROM THE LIQUID SOCIETY TO COMMUNITIES.

There is another reason to the above explanations, why people look for signs. People feel detached from the society. We have become individuals, and in fact, society has disappeared. There is no longer a society which represents a valued meaning. Society has been emptied from her major role to provide security, shelter, and food for all its members. The individual in modern society feels that he is on his/her own. Every day, you have to fight for security and to keep a position among the others. You cannot appeal to values, as this term is rubbed out the dictionary of the Sign Empire. But we still dream of an ideal society who cares for its members. That modern ideal society which the people desire is

broken down in the debris of loose signs and symbols that are the only left-over from a meaningful past. We have not learned to build with the *building blocks of meaning and value* how to reconstruct new meaning and values adapted to our time. Signs do not have to search for souls; the souls are chasing the signs in the hope that they give sense and a purpose for living and to be of value in society.

This last phenomenon has created a new macro consumer product called ***communities.***, what is the new social answer to the loss of faith. Communities are nowadays groups of people who sing at the weekly soccer ritual: 'You'll never walk alone.' Communities are the crowds on the music or cultural festivals, the biking and reading clubs, health and spiritual societies and...



Welcome to the New Virtual World of the friends and buddies and soul mates.

CONSUMERISM.

Let's analyze some more about the society of consumerism as the latest step in the economic evolution. The first consequence of the fact that people in search for signs have become themselves a sign is that now, we as individuals have become a *consumer* and a *commodity product* at the same time. The Capitalist system invests in her signs. You as a consumer are a commodity in the eyes of the capitalist investor. Just as with the raw materials, you have to be brought to the surface. The different mines are the societies and the general social classes and divisions. For example, teenage girls are a target market for a specific product; so the marketers have to invest in it. The target consumers must be *produced* and refined and handled properly so that they can last longer. The

cost of that commoditization of consumers is becoming a big part of any marketing budget. The cost of increasing the desire of a customer is ever climbing because of the availability of alternatives offered by competitors.

Consumption has become a way of life. You can shop anytime from your Smartphone or a TV channel. As an alternative, you can *make a happy happening* of your shopping by driving to a shopping mall or strolling in the shopping street. We not only shop for goods but also for all kind of services. We shop for an atmosphere as hard as we shop for a winning bargain. We shop for the best interest rate, for the best nursery, for the best school, etc. You even can shop to acquire shopping skills. Maybe the biggest challenge for the choppers is how to handle the freedom that they have. The shopping environment gives you the first level of freedom; you can choose places, brands, etiquette, low cost or whatever your preferred shopping environment is. The second level of freedom comes from the choices and availabilities of anything you might dream of. We not only consume stuff; consumption or shopping has become a consumable on its own. Shopping has become an entertainment business with personal service by the shop staff which tries to match your personality to a consumer good. Salespeople have been trained in psychology to entertain you with personal talk. At the shopping mall, you get personal attention, at least for a while and you feel that you do exist. You are allowed to take part in a ritual which is performed for you. Your symbolic unconscious is pleased by this ritual as it reminds your Self of the symbolic values which have evaporated in society. Just think of politeness, gentleness, the sacred charm of, e.g., packing and the secrecy about your waist measure.



In this way is consumerism an active form of relationship, not only to objects but also to society and the world. This creates a global cultural system which starts from birth onwards. (Baudrillard).



Becoming a sign commodity:



Laurent Seroussi



...` to prove you love your family .'

Living is more of a question of what one *spends* than what one *makes*.

Marcel Duchamps

The consumers hail their freedom, which bottom line is the freedom to choose between McDonalds and Kentucky or between Ford and Volkswagen and the freedom of when to go shopping or watch a movie. In reality, consumers are bound to the consumer culture. Ethics is replaced by the word Aesthetic. The freedom feels because norms for shopping have disappeared. In the industrial time, there were opening hours and the Sunday was a rest day. In the past, we could shop in all kinds of specialist and niche shops. Most have been absorbed by the chain stores, and the name 'shop' is replaced by 'outlet.' Not so long ago people were used to a society that is well organized as the factory, the community, the trade unions, education, career; everything was strictly organized. Most of this regulatory frame has vanished. You are free to fill in when and where to consume, but you are not free *not* to take a stance. If you cannot do this or overcome your hesitations, then the signing environment will solve the problem for you with... seduction.



Only things can create emotions.

SEDUCTION.

Seduction brings us back to the subject of sex and erotic. The semiotics of sex is treated in a previous chapter. Here we got a picture of the technical side of what semiotics offers about sex. This is the sex as we experience daily in the media. The emphasis in the chapter on the semiotics of sex was on Representation. Now we will approach sex from the EROTIC aspect which holds Seduction. Here we can discover *how Signs behave in the erotic environment*.

The deeper philosophical meaning of sex is *eternal life*. Any living creature has its dead end, but a dead end is not granted as such for the species. It belongs to the evolutionary task of any species to continue its existence. The language

which the species practice in the process of its survival, we have called Semiotics. The individual is mortal; the species has eternity. Sex is the means for the individual to contribute to the species' continuity. Eternity is the sign content of sex. The evolutionary language that activates people to have sex is *erotic*, which is special tactics of Seduction.

How Immortality is created out of mortality is the greatest transcendental achievement from Human Culture. The other living species also seduce to have sex and to overcome in this way mortality, but they do it without giving a meaning to it. We all know moments of happiness, success, and luck. We remember these moments as I wish that this feeling had lasted forever. We also encounter moments with the opposite feeling of black sentiment and desperation. Here we are reminded of the fact that we have been expelled from paradise, but also that there is or was a paradise. Sex reminds us of the fact that this paradise is in reach. The whisper of the erotic echo's from paradise sound like love forever, I die for you, I'll kill myself, and you bring me in paradise... The word love in French is '*amour* ', or '*à mourir* 'translated in 'to die for'. The promise of eternity which is also a key of the Catholic Religion can now be suggested by the erotic. As religions are in decline together with their condemnation of the erotic, so will the seduction power of anything erotic provide suggestive eternity. Paradise has to be created on earth, in each corner and at any time. That's why the new visual world is painted in the colors of erotic and sex. Erotic is free floating which can color any object or subject and ignite emotions and feelings. The signs can freely seek any pleasure feeling without to have to carry any symbolic meaning or burden.

The freed erotic signs have planted a sexual seed in any 'feeling relationship' like between children and parents, youth clubs, office relationships. Crossing the road while holding your daughter's hand and the teacher comforting a pupil, can be hijacked by free-floating erotic sign. The display of deep friendship for somebody becomes problematic as the signs are free to propagate any erotic associations. A remark made in the office such as 'what a beauty stand before me today! ', can be interpreted as a sexually tinted remark. Sexual harassment is ready to snap you from all corners. The people who are indoctrinated by too

much exposure to these erotic signs can no longer make ethical judgments because values, meaning, and symbols have been killed in their life world. These are examples of the frightening power of the Sign Army. Families have to fight for family survival as sex, erotic, martial ethics and relationships are attacked from all side by the free signs. A reference reading here is Zygmunt Bauman, On Postmodern uses of Sex.

<http://www.scribd.com/doc/151136383/Bauman-Zygmunt-On-Postmodern-Uses-of-Sex>

Because in consumerism advertising is sexualized, sex itself is offered as a consumer product. The magic and eternal is also sustained by the activation of our unconscious. Storytelling is within commercial branding a powerful tool as these tactics engage the customers in a sublime psychological way of mixing the product promoted with the story. The structure of the fairy tales builds around a hero or princess, the villain, the donor or magic agent, the helper and sometimes there is the interference of a false villain or a false hero. According to the marketing philosopher Prop, the narrative structure of fairy tales is mirrored in advertising/ *There is a lack of something, the hero is identified, the villain is identified, the magic agent is received, the hero overcomes lack and defeats the villain with the magic agent, rewards are distributed, wedding parties and prosperity is the end scene.* This total will translate in: *the consumer arrives as a hero, the Brand is a donor, the Product is a magic agent, the creative Ideas are the helpers, the need it translates as a lack, and villains are present by barriers.*

3.2 SIGNS REPAINT OUR LIFE WORLD.

The new anthem of the newborn humans is: ' We are born under a sign, and we profess our belief that under all circumstances we will consume which will give us eternal satisfaction . '

Although this might seem frightening, the current modern society of consumerism is another chapter in the book of the development of signs. Any system, as an evolutionary given, has to be competitive. It is not the biggest, the strongest but the most **creative** force that wins the hearts of the consumers...and the one who has speed in renovating.



This advert from FedEx suggests that they are faster than the competitor DHL. Without mentioning the name, the colors yellow and red make it clear that it is DHL.

On the evolutionary path, we have arrived at the point where the threads for our species no longer come from death by enemies of wars; which after all is an internal enemy. The care and medical sciences have stretched our lifespan considerably so that physically our body should no longer be the human species' greatest concern for survival. This brings us back to the dichotomy of our life: body and mind. Priority setting for mankind is no longer the body but the mind. In the past, the mind was encapsulated in Religion which was in history followed by Science. Science brought the relief for our body but did not answer to the why and the goal of our existence. In the past Religion offered an answer to that kind of questions. Our life was controlled by Symbols. By pulling down Religion of its high esteem, we have also destroyed the symbols which ended up by leaving the pieces of signs scattered all around. Now that the Body is blessed with comfort, the species need more support for the mind which seems left behind in development. Technically spoken, it is not that the development of the mind has a standstill in evolution. Education has increased efficiency in the technical use of our brains and Science provides all technical answers to any question.

The ontological issues like where we are heading to, what is the purpose of Life? never got an answer. Even in materialistic topics like the environmental questions, it seems that the collective brain of mankind is sedated. Just look at the explosion of the world population. Mankind can barely carry the efforts to give every member a decently comfortable life. With no clear collective goal, it becomes difficult to motivate the members. The threads are now an internal affair for our species. It is the SYSTEM that must have deficiencies. Despite this shortcoming, we see that the natural system reacts on the overshoot in

population. The birth rate in the comfort zones of the globe has drastically declined which triggers massive migration pressure. The environment which is part of our comfort is stressed to the limit, which again is a systems affair.

The mind of the System is taking over the mind of the person, and the person's body is now the slave to labor for the System. The mind of any complex system is built by entities, relationships, procedures, communication within and with the system's outside world and the interchange between these elements is done with SIGNS. When a system comes under strain, it is the signs which are the first elements to report a problem. When your body develops a sickness, you get a signal by having pain or fever or being tired. In the evolutionary strain where humanity has arrived now, we see lots of free-floating signs getting momentum to create meaningful patterns which can give directions in our evolution. What those patterns are, what meaning we can give them or what direction the signs point is still not clear.

Consumerism still grows in a cloud of signs. A major system aspect in the directions it points to is probably the mind-body relations which are under review like I have explained in above paragraphs.

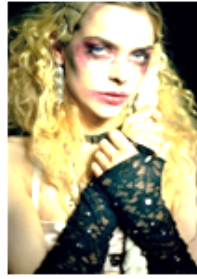
That's why it is important to study the behavior of the signs in consumerism and especial in advertising and the virtual world created by the media.

I like to picture a few observations on the reign of signs made so far.

The **Body** receives value when naked, and is blessed with health when we do sports or when we stick to a specific food regime. Besides the dominant attention for the female body, the modern body gets the right for sex and anticonception to eliminate possible problems. She has the option to satisfy her wish for sex between men or other women or dildos. The bodies have rights for health, entertainment, admiration, perfection and sex and these rights will preferably be consumed on a long holiday in an exotic place. In return shall the body deliver productivity to the System by working long hours, being flexible and by dedicating the rest of the time to consumption activities and social networking.

The **Mind**. Our Self-has is imprisoned, and our Ego is enslaved by the Sign System. Passions that come up from the Self will be released by the Ego-guard if they can serve the System. Passions can be useful to the System when they can act as a sign. Intuition will be banned because there is no scientific base to it. When you feel sad, or you are discouraged, you shall consume pills or enroll for therapy. The System gives guidelines on what is beautiful and valuable. Take ART. The value of a piece of art is the signature or mark that it carries. Artistic value is produced by a select group of people that control artistic culture. The artists are caught in the web of values, of signs, and codes. Once an artist possesses a symbolic value, she or he has to maintain it by differentiation on the successful code that made him and her as a famous artist. If this doesn't work anymore, the artist will need to come up with a new code. An expressionist will differentiate in expressionism to keep a symbolic value, or he will need a variation to the previous theme. Modern art is just the mirror of what society is today. Modern art is just signs that try to manifest themselves, compete with other signs to dominate in an endless game. The system is a camouflage for our identity that only is allowed to show signs that fit in consumerism. A simple chair suddenly will become a fashion sign. Without a sign-ticket, nothing has value today. An interesting case to study in the current lifeworld is again Fashion.

FASHION is still the display of trends by excellence. Although fashion keeps the faith to her own as the highest value, she allows once a while that social connotations are attached to her signs. This can be a socio-political connotation like the discussion to legalize drugs. The example is the Heroin-Chic trend which tries to justify the use of drugs. Acceptance of drugs is a next thing added to the fetish of skinny models. Here gives fashion the signal that the consumerism also has extended its tentacles to consumption of addictive drugs. A similar social topic is the use of violence and rape to which the System adds the promotion consumption of aesthetic surgery.



source: <http://www.quora.com/Heroin-Chic/What-are-some-examples-of-heroin-chic-fashion-and-style>

[Chic/What-are-some-examples-of-heroin-chic-fashion-and-style](http://www.quora.com/Heroin-Chic/What-are-some-examples-of-heroin-chic-fashion-and-style)

A general trend is that reality is banned in all display. Everything that exists as 'real' gets a redesign in modern society. The System does not accept reality anymore. The world shall be reconstructed to the image of the System. In that redesign of our lifeworld, there are a few rules. One of the rules is that all authenticity will be banned, or put at a distance so that communication becomes impossible between real and artificial. We live under a Nazism of Signs.



The **SS**, Sign System controls our life and supplies the signs and the communication tools of spreading the message of never stop consuming. Free messages have to go underground like graffiti which demonstrates that there is still free art and non-regulated artistic creativity. Luckily that you still can enjoy street art for free without being guided through the gift shop of the museum.

Uit <http://www.scribd.com/doc/30728584/Kikked-5-May-2010>



So far in our search to understand the dynamics of the signs we detect a common denominator which is CREATIVITY.

Before we map our findings on the System, let's have a closer look at the other aspects which drive the changes in our lifeworld.

3.3 HOW TECHNOLOGY DOMINATES OUR VISUAL SENSES.

3.3.1 PICTURES TAKE OVER THE INITIATIVE.

In previous chapters, I have demonstrated how our vision operates in a two-way mode. I see a picture, and I process the content; this creates what I see. In fact, is this filtered information. My unconscious selects those things which seem relevant at the moment and pushes the rest of the information to the background. This filter is set by different parameters such as experience, knowledge, unconscious attraction or repulsions for some things, etc. The other direction is that the picture itself starts to speak. What the picture want to express is not clear. A lot depends on our mental mood of the moment. The longer we watch, the easier we can receive the message from the view. This can easily be demonstrated with the process of looking at art. If you want that a picture starts talking to you, then you have to give time to the object so that it can talk. This is the problem in modern time. The things around us do not get time to talk to us and to release their message. The System does not allow to stare at things or to get into dialogue with an object unless the things are signs only.

The visual inputs are nowadays too overwhelming. Meaning does not get the chance to pop up. A view without a meaning has the task to be a Sign and to point to something rather than to hold a value. A view as a sign is free and can compete with other picture-signs. In this way, we can observe that pictures want to dominate and to make a system of their own. That is what we experience daily. All media from paper, magazine, TV, tablet, and Smartphone; the street view, transport, office, holiday places, etc. are all filled with competing scenes, pictures, views as free signs. Your preferred TV channel or website does not tolerate others; they claim exclusivity. Many displays do not succeed \ny longer in fulfilling their initial intention like to bring a message about a product or a call for attention. What we see in the overwhelming projection of views are the *best* pictures. This means the best picture for me. Here we see that the Mind fights back. The System still cannot program what we like, what we enjoy and what we appreciate. The System has unconsciously made an opening in the unconscious collectivism of society. Walter Benjamin was the author who remarked this first when he claimed that the collective human unconscious wants to bring back whatever reproduction it has produced. In his book 'The Work of Art in the Age of Mechanical Reproduction ,' Benjamin claims that all mythological and religious figures, all poets and artists are pushing to resurrect in an actualized picture. Modern technologies have helped all the past creative works to reappear in real time at any place and at any time on demand.

This is a positive message to the individual minds to discover our collective creativity as a product of value offered unwillingly by the system of Consumerism.

Let's now have a walk through the projections brought by consumerism. Next picture is an example of messages lost in the competing views.



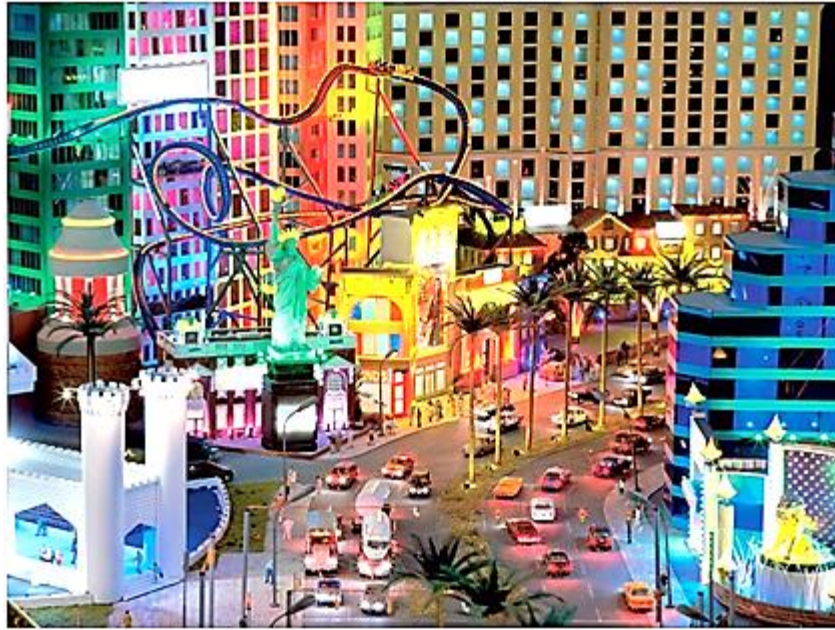
At any time any place the pictures are waiting to appear.

Somewhere lost in the chaos, there is a picture that wants to release a message.

The chaos of the freed pictures obeys the laws of chaos in the way that they try to evolve to a stable and more uniform situation. This is the process that we can observe today where television, personal computer, internet, Smartphone, home automation, and navigation facilities, all tend to become part of one system. Just compare the above street view with a more recent picture of a grand shopping mall. Architecture integrates many views so that the whole feels stable and harmonious.



a modern shopping mall



Las Vegas

This is integration at macro level. On a micro level, the competing pictures look like in next view.



In this continuous flood of picture frames, we might forget that they are intended in the first place to catch our attention and then to deliver a message. When it becomes too busy in the frame, the mind will no longer look for details but for patterns which can please the mind. Such patterns can be color combinations, architectural or graphic niceties, etc. When you are not scanning a frame for a specific object or information, will the mind search in the first place for a nice atmosphere of relaxation, so that the mind can free itself to receive the messages? That is the moment when one particular object or product will appeal to be heard. This is how shopping malls and display rooms are designed nowadays.

Here we have touched another aspect of viewing.

What is your aim by viewing a frame? Is it for entertainment, atmosphere, information or are do you search for an object. In the Sign System, is the wish to view objects and to stare at objects, been banned to museums. Walking the streets, watching TV, riding through the countryside is not intended to perceive or to look at. Those things have to be experienced what means that you are supposed to absorb impressions from where the System will guide you to a purpose. Do not forget that you are in service of the System. The objects and things you meet are there not to be looked at; they have to create an atmosphere. If after all, you want to observe and to look at something, the system provides an appropriate channel of *museums*.

The modern man visits a museum when she or he wants to observe an object. In a museum, is the object free to talk to you, in fact, it is the duty of the object to talk to you. In the museum, you should talk to different similar objects with different content of messages or things that originated in a different period. A museum is the only place where Time is allowed to speak. If you want to buy a car, you go to a car showroom where you get the full unfolding of all the signs attached to a car. If you want to reach deep contact with what a car is, then you go to a car museum. Here you can get the explanation of technology, economics, ecology, history, future trends. By the way, the number of museums in the world is estimated at 55000, not counting the numerous private museums and expositions; and both are still growing rapidly. I could not find numbers of visitors, but for sure they are rapidly growing. We know that museums have become a consumer good where the System guides you in case you like to develop intimacy with an object.

Some people still possess own objects of the heart hidden for the Sign System. Many households maintain a private collection of objects of memory as souvenirs, admiration or decoration. At least the older generations still keep that tradition high. In this private world, people still talk to pictures and pictures talk to the people, and people talk to people at times when the Media is switched off.

The process of banning objects to exchange meaning with the people has been

ongoing quite some time, although it is not clear why this happened and when exactly. What we know is that as a reaction to this process and with the help of technology, Photography was born. PHOTOGRAPHY has become a modern version of the sensual and emotional link between man and things. In photography are the objects positioned in such a way that they can communicate their message. This is something that also the Sign System discovered. The art of photographing became a core discipline in advertising. Within Photography is the capture of people may be the greatest artistic skill. The knowledge of 'what' makes a man or a woman in a view or picture is for the Sign System of greatest strategic interest. How to create a virtual picture person alive is the ultimate target of the Sign System.

In previous chapters, I have touched the topic of physical signs in physiognomy. These signs carry the inner messages of a person. The view of a person is in the first place the picture of his or her body. We cannot look into the soul of somebody or read a person's thought. This visual body acts as a bidirectional filter. The body can give the signals and codes which the Self wants to release to some other person or to the audience. In the other direction, the body will let in those views in which the Self might be interested. I can build knowledge about my body from what I feel, by observing me in the mirror, from what other people tell me or what they say about me. This is different and more complete than what a picture of me tells. This body is also different from what other people make of it. I have a body of my own and a body for the others. Both bodies operate with different sets of signs. The reproduction of the signs belonging to a particular person is to emulate that person. Here we arrive in the world of the cartoons.

The semiotics of the cartoons has been explained in Part 2.

With the signs, we can reproduce typical characteristics and behavior of existing or fictive people. Welcome in the virtual world of the modern people.

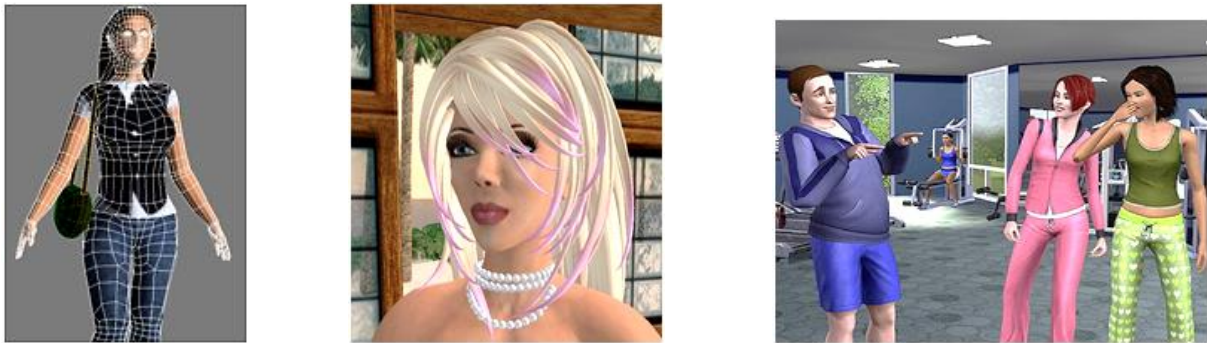
Technology can emulate any physical and psychological human feature and create views and pictures of people which you hardly can distinguish from photographic pictures or real people.

Scientists and engineers have managed to decode nearly all signs making up the physical behavior of the humans as well as the signals and codes which represent their inner feelings and emotions. This code is available also to the intelligence of the Sign Imperial Army. In the System are the signs deprived of meaning in connection to a physical person. The signs belong to a virtual person who is fully programmed by the Army. Because we hardly can distinguish virtual from real reproductions, it becomes more difficult for the people to handle the flood of views trustfully. Besides the over-exposure to visual projections, we have to filter on top of it the true versus the virtual. In advertising has the real person already nearly disappeared to make a place for the virtual Sign-Person.

Technology has taught us to get used to virtual people in video games. In these games, we are challenged to compete with virtual persons on physical and mental skills. The virtual persons are dichotomised villains or heroes. The communication of life people with the virtual men has been clumsy at the beginning. Remember from Part 1 that our physical responses in real life go via our eyes and hands and that the main coordination happens at that level. The first interface with the virtual world is a keyboard for our hand and a screen for the eyes. Technology quickly has refined the interface to joysticks and other sensory tools that act on movements like in the Wii game console. In these games, the actors represent the humans, animals and all kind of fictive creatures what brings us the world of entertainment. Just like in Advertising, the designers of the game can build in *influencers* to promote products, services, and ideologies.

The great ambition of the Sign System goes a step further. The System wants to read and decode the inner sentiment and mood of the live player. You are a player, and you feel hungry. The decoder detects by observing the way you play (e.g., you pause unwillingly when you see food) or by the analysis of your body language which tells that you are hungry. In this case, some hotdog or KFC outlet will pop up in the game. You kill the villain in front of the KFC outlet and in the next round in the game you get killed yourself near McDonald's. This is an

example of how to influence the life people. Life people have feelings and emotions which is their weakness in the system. After you have finished the game and you walk outside, your Google glasses will lead you the nearest KFC. The next to come is that the system discovered that I like Trappist beer. While I walk home, my Smartphone will alert me where the pubs are in the neighborhood. Do you hear the message dear marketers and politicians? Jump the wagon! This technology is already here. Big Brother will detect your mood and emotions and will guide you to the source where you can fulfill your wishes.



We live already in an environment of the mixed real and virtual. Just take the time to have a look closer look at the content of what you perceive. It is clear that the frames are filled in with signs detached from their original meaning or link. A human being has been redefined by signs what the next map suggests.



This is a kind of new alphabet. The sentences are now written with the letters of this alphabet, or by putting the naked signs in a new context. The only role of the sign in the new picture is to catch attention. Some examples:

With a political connotation:



out of Revolution Art 13.

With a religious connotation



out of Revolution Art 14.

With Love connotation:



from Revolution Art 17

In these examples have signs clearly been taken out of an earlier context of meaning. Now, these signs have the task to propagate a new topic which mostly is a brand or a product. Other sources of signs exploit the fairy tales and myths (something we have seen already in the design of company logos). Fairy tales were a means to demonstrate human values and shortcomings in a social context. The fairy tale figures do no longer act to bring the moral story; they act as commercial attractors. Disney Land is a recycling factory for our infant memories and pictures to produce connotations to commercial products.

Many symbols of great meaning in the past have degraded to simple signs. A Church or a temple is nowadays a spot on a map; no longer a place of reflexion, prayer, celebration or mourning and meeting other people. When a symbol disintegrates, the simple signs are easier to manipulate. The reality, is being replaced by *representations*. The extreme examples are to be found in modern art. The real thing hides behind frames, communication links, a play of light or color; in short reality is replaced by semiotic frames which address the emotions and feelings directly. It is no longer the object that talks to you. The emotions take a shortcut. The result is that we have cleared an old worldview of the creation of an open field to fill with representations.

This is the field of the multimedia which is planting bushes of representative signs. These signs are mostly simple with a direct connotation to human emotion, feeling or sentiment. The simple signs are seeds from specialized nurseries like graphic signs, video clip figures, emotion icons, apps, etc.

This field is open to any player and any discipline from education, e-commerce, health services, etc. The beauty is that this way of creation is highly efficient. Because of the universal character of the signs, the language becomes universal for all continents and cultures. Because the signs are simple, the speed of communication and the flexibility and potential combinations and creativity is immense.

3.3.2 TECHNOLOGY ENHANCES OUR VISION AND STRETCH THE REACH OF ARMS AND HANDS.

The human basic sensing mechanism is the combined activity of eyes and



hands. On each of the elements: the sight, the hands and the coordination between both, technology has boosted the performances. We have access to the pictures of the whole world instantly. Anything that happens in any corner of the globe is visually accessible. This you even can receive privately via your Smartphone. Our direct sight which is by nature limited gets enhanced in different ways. Photography, video, telescopic,

microscopy, space technology, and communication technology have extended our vision range from subatomic to interstellar. The other innovation is the multi-view and the technology of simultaneous view. When you watch a soccer match on TV or a tablet, you can see any critical scene from all angles in great detail and repetitive slow motion.

On the coordination tasks of our eyes and hands, a full range of technological innovations has become available, like visual selection, visual control of goods and people, active steering of traffic and personal trajectory planning like GPS.

In this way, technology is simply an extension of our physical capabilities?



There is another philosophical remark to be mentioned about the usage of tools. Any tool used by humans has enhanced collectivism. The primitive people used selected sharp stones to kill animals, to cut skins for dresses, etc. Doing this, they have created a collective force in the struggle for survival of the species. The invention of the book printing has made an end to the period of communication via reproductions of symbols in architecture and religion. Printed books and leaflets allowed the masses to access education and to build own opinions. The industrial revolution with the steam engine and all machinery to produce energy has allowed the masses to travel and to work together in factories and in collectivism which in the end resulted in better life. These have been in essence material tools. In the age of communication *system tools* have added to the material toolbox of the humans. Communication, the internet, and media have given another boost to collectivism. What the content means of the notion of 'collectivism' has changed as well during the major phases of the

introduction of new technological tools in the evolution of mankind. This is the phase where we are in right now.

Is it entertainment only? Is it efficiency? ... Progress in what?

Linked to the above technological steps there is a more global (or universal) tool; it is CAPITALISM. By understanding of how Capitalism works, we come closer to what might be the Sign System, at least let's give it a try. But before we start, we first have to get some understanding of the other technological player: Media.

3.3.3 THE MEDIA.



I like to repeat that the fundamentals of semiotics build on *feelings* and *emotions*. Signs have to provide *the communication* about the inner psychological process. It does not help to communicate when you are not sure that there is an audience or a receiving end. The media is not a communication channel. The Media is in the first place an emitter providing a channel to bring the information. Between the sender and the receiver, there is installed a technological traffic system. It is the receiver who decides if she or he wants to receive information. The sender can pump into the channel as much information as possible. It is the receiver who is still free to receive it. The sender does not know if the receiver is taking the message, but what the sender knows or can know, is who the receiver is. The sender can map with some efforts all information about the receivers which can be gathered such as age, gender, education, profession, family background, financials, preferences, etc. But it is still the receiver who is in control of the communication, not on what the sender can collect about the receiver.

The receiver has a great freedom in his communication. For example, the receiver can pretend to be somebody else than what the person is in reality. In

the communication can the receiver lie on any subject and fake a virtual personality. The duration of the communication and a later follow up, is also controlled by the receiving end. The communication can be cut off at any time. The sender on his turn will build the technological frame to his/her advantage to reach the maximum of the receivers, to keep them connected for most of the time, and to make use of the receivers potentials.

The only certainty that the sender has, is that the receivers have emotions and feelings. Feelings do not exist as an abstract something; feelings are attached or coupled to something. Feelings cannot send in code. The only thing you can do if you like to trade a feeling is to attach the feeling or sentiment to something, to a TOPIC. That's why the technologic frame that the sender will build is a *model that manages topics*. The topic becomes the gate to the society where all kind of feelings and emotion channel through. When the weather is very hot, so will the topic 'water' be an opening to the receivers. When there is a deadly epidemic in town, the topic of hygiene will open all doors.

That's why the first rule in the media is to cover subjects that are broadly accepted and avoid resistance and extreme reactions. When you upset a receiver, you can expect sanctions which can ruin the channel. The media cannot air all the time, topics that are relevant at any moment and for all audiences. At the quiet moments will the media fall back on *universalities* like love, truth, power, sex, art.

Let's put us for a while at the receiving end. Now we are immediately confronted with another kind of complexity. So far we have kept it general by using the words feelings and emotions. We also can talk about values to name another general topic. In reality, many more concerns pop up in the daily life of the people. People have needs of all kind: physical, psychological, religious, need for information, the drive to self-manifest, to excel, for shelter, safety, and security, etc. The biggest issue for the senders might be that all the receivers are individuals having all of them a different profile. Even when the individual receiver is willing to release sensitive information about her or himself, you are not sure that they can translate their inner feeling properly in language and then transmit it in a convincing way to the others or a broader audience. Receivers

have all different views on so many things in reply to the sender who now has the difficult task to find what the common ground is that holds the receivers up. In the chapter on the semiotics of fashion, we have seen that any collective trend still will be filled in with an individual version.

You can understand that under these circumstances the job of the media is a real challenge of what to send and what to make of the feedback from the receivers. There will always be a drive from people to influence, to control, and to dominate the others, so will the challenges of the media always have many candidates to fill in.

3.4 INSIGHT IN THE OPERATION OF THE SIGN SYSTEM.

Numerous philosophers have made all kind of frames and perspectives in an attempt to put the future in line with the past. These are always good exercises, not to forecast the future, but to better understand how we humans operate. I just segregate a few of the views that might fit in the story of this publication. Michel Foucault has made an approach which I have summarized in the table below. The ideas come out Reference Sheridan Alan, Foucault Michel (1980): The Will to Truth.

The Philological man or man of Languages translates as the Semiotic man. The process of Signification is the birth of a language. Before the Industrial time, Signification was the main driver in society; just look at the role of Religion in the Middle Ages. The System that controlled Signification was in Western Europe the Catholic Church and all the religious rituals which dominated society.

Biological Man	<i>Evolutionary-functioning.</i> <i>Obeying Norms.</i>
Political Economic Man	<i>Process management.</i> <i>Satisfaction of Needs.</i> <i>Obeying Rules.</i>
Philological Man of Language	<i>Conflict management.</i> Signification and Systems. Adaptation. Communication management.

In the Industrial stage shifted the attention from the religious symbols to the satisfaction of the material needs. The established order made up by the Church, Feudalism, and the State was shaken up through many fierce conflicts which brought Politics as an important topic in the social agenda. Communism, Democracy, Nationalism enter history. These social movements did not satisfy human's appetite for Signification. Political ideologies did not and still do not deliver to the expectations. The leftover is to find significance in the material world of goods and entertainment and the mental world of knowledge and science. This brings us in the modern time.

We have clearly to do with many processes which you can call economic or social processes, and the Signs drive that and Sign exchange of the humans. To find out more about the System aspects of the Sign Empire, we try to map the main representations that result from the sign processes.

A major such manifestation or a representation of the Sign Empire is CAPITALISM blamed for the evil and praised for the good in modern times. There comes a blueprint of Capitalism.

Capitalism has always been a misunderstood or even not understood at all *mechanism*. The term Capitalism is labeled as a slogan, political doctrine, and an economic doctrine. In fact, the work of Karl Marx is a pure socioeconomic scientific approach that tries to understand the basic human drives in life. If the drive called Capitalism is so primary, then it must have something in common with Semiotics as we described it as the process by which the signs of life and the life of signs operate.

What are the ideas of Karl Marx and how can we map them in a simplified way? It all comes to the evolution of the tools that the humans have developed and used in the evolution. The table below is a summary.

- A. Introduction of TOOLS.
- B. Reproduction of TOOLS.
- C. Concentration of PRODUCTION TOOLS and its Ownership: The birth of CAPITALISM.
- D. Concentration of CREATION TOOLS and its Ownership: The birth of CONSUMPTION CAPITALISM.

The ideas are a distillate from the works of James, Frederic (2011): Representing Capital. and Scott, Lash (1997): Capitalism and Metaphysics.

A The introduction of Tools and the management of Signification (language) have resulted in the superiority of the humans over the other mammal species. Among the humans have these two factors been the differentiator between the individuals. The invention of a tool and the skill to use and to keep that tool, have given to the individual and the small societies a competitive economic edge. This process has resulted that a *Universal Value* was attached to Material namely Ownership and the *Right to Protect* it. This power has been the basis of *hierarchy* and Signification as a tool to defend power. Signification was supported at this period in the history by the signs of religion, material wealth in temples, decorations, titles, fetishes, etc.

B When tools are reproduced, and they become available for more people, the basic effects spread widely, what is the start of *Globalisation*. The signification of ownership and hierarchy is now illustrated in signs of wealth for individuals. When the reproduction of tools becomes available for more people, there is a horizontal development within society with newly added *values* like *Equality* and *Democracy*. In case we both own a tool, I have equal right to use the tool as you have. The tool has an exchange value based on a need component. I need this tool to survive. Another factor has to do with *creativity* and *skills* of the buyer. The need-factor will grow when the tool becomes widespread and is becoming part of comfort. The tool becomes a commodity like a telephone and a bicycle. To this, we add a *potential* component. The buyer should be able to use the tool. There will be a buyer who sees a better potential utilization of that tool which can increase the value of the tool or the prosperity of its owner. *Skills* and *creativity* become a factor of exchange of goods which results in another social shift. Display of skills creates the signs attached to guilds and specialist groups. The exchange value of the tool eventually increases when the tool-seller starts to sell the skills, creativity, and the potentials of the tool as *knowledge, training, education*. More products and tools become widespread available together with the content-value of the tool (which might have become a commodity). Here is born the need for a new *sign* which governs the System

what is **Money**. Money becomes a general sign of exchangeable wealth.

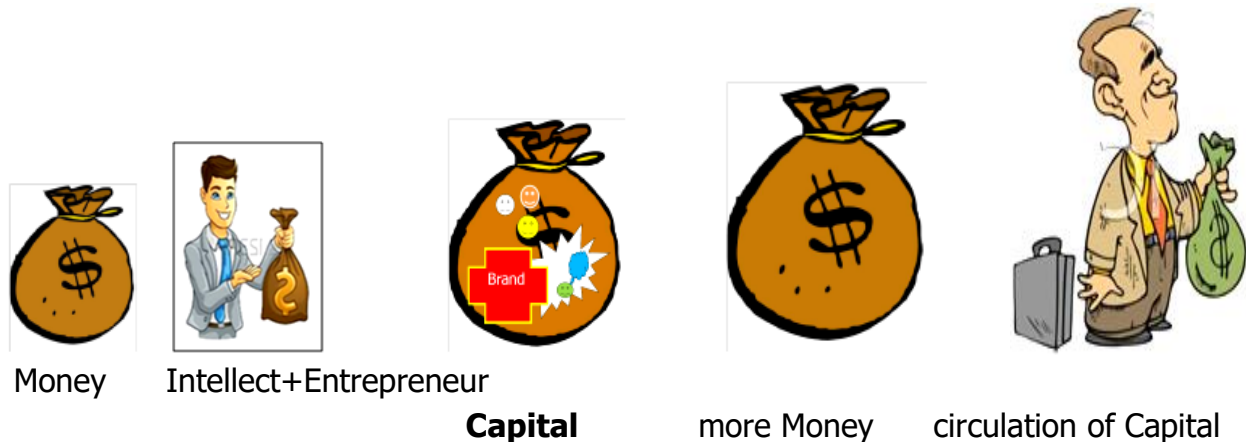
C The plenty of available tools, together with a diversification within the tools, make it possible to concentrate tools and its ownership, what becomes the introduction of **Capitalism**. This first Capitalism is called the Production Capitalism. The system's mechanism works in a way that it produces products for the masses. The more products produced, the more the wealth of the producer will increase. When the need of the buyer is fulfilled, there should be no reason why to buy another product until the need pops up again. For the producer to sell more products, he will have to *produce 'need'* as well. Just as what happened with the tool will the (perceived) value of a good increase when there is attached to it more potential satisfaction, creativity, differentiation. The content of the product has increased. In fact, the owner of the tools (inclusive the raw materials) has sold not only a product but also *ownership attached to that product*. When I come out of the shop holding in my left hand a bread loaf, and in my right hand a Háagen Dazs ice cream, the content of ownership is different for both hands. The right hand owns the etiquette of a connoisseur of good taste and deeper pockets than the average consumer.

We have entered **Capitalism of Consumption**. The overview of the processes in society has become complicated for the laborers/consumers but also for the owners. All have to operate continuously in an environment of doing similar things with the same arguments and drives. The term Money gets a different meaning depending on the side you stand. For the owner-producer is the sign Money not sufficient to express his wealth. It becomes more important to be able to ***increase wealth*** than to have ownership of the tools. This capability is expressed with the sign **Capital**. A similar process is also ongoing on the side of the consumers. The perceived wealth as a consumer is shown as **Purchasing Power**. Just as with the Capitalist-owner will the Consumer try to expand his or her wealth, what can be done by working harder, longer, and smarter and earn more money. The consumer can also buy Capital as a consumable and make use of the Capitalism money-making-processes. You feel that we are in for a new major sign which is **Price**. Price is, in fact, Merchandised-Money. It is money with some added meaning and content like

confidence (can be reflected in exchange currency rates), availability of time and place, interest rates, and the other monetary indicators which try to reflect the value at certain place and time.

Capital is the sum of all value made up of the staff, tools, materials, intellectual properties, brand name and associated market realizations, innovative and management skills and the financial assets.

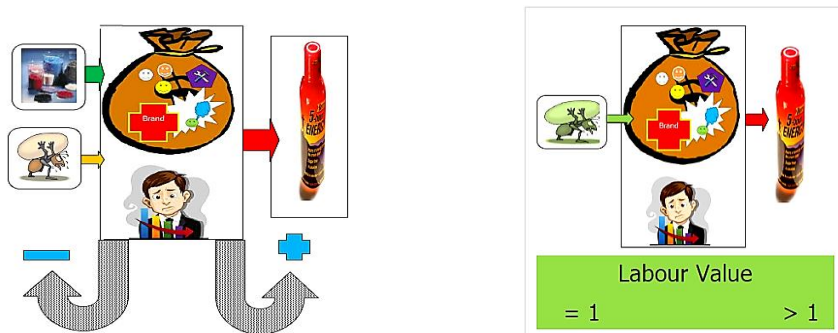
The cycle of moneymaking can be represented as:



The amount generated from Capital can also end up by shrinking. It is the entrepreneur who is the primary risk taker. Capital does not grow from circulation only. All factors play a role and are labeled with terms like market, circulation, exchange, production, productivity.

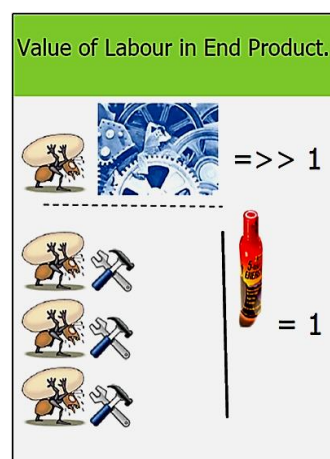
Besides the *transcendental* character of Capital and the *Symbolic* and *Sign* character of Money, the most of the gears of the mechanism are the people and the materials. These things come from real life and can be touched and moved. From System's view, there is one remarkable mechanism which drives the increment of value. The Capitalist or representatives of Capital want to reduce the inputs of value (cost) of labor and the value of the materials and tools to produce and to sell its products. On the output side, the Capitalist want to maximise the value of its products.

Knowing that also the input resources are the output of the cycle of another capitalist and that the customer of his products is the laborer which participates in yet another capitalistic cycle, these capitalistic processes will have consequences on the processes how social life is organized and how it operates.



In the process of the capitalist cycle there is a decrease of the material value, and at the same time, there is an increase in the value of the material depending on which site the material is looked at, the input or output side. The same rule is valid for the value of labor.

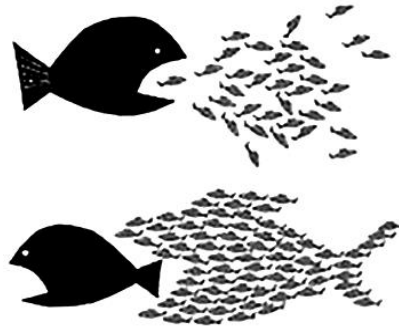
This phenomenon is generated by the intelligence of the management and the contribution of the machinery, what brings us to the topic of mechanization. A machine will deliver a higher labor content in a shorter period because of two reasons: the replacement of the laborer's physical power by mechanical power and the fact that the machine is not tired and can work 24 hours a day. The contribution of the laborer in the end product results as such in a much higher value. The wealth created by the worker together with the machine (and do not forget the capitalist) is greater than the wealth created without a machine.



Another remark to keep in mind is that in order the capitalist cycle system can take off, there should be a sufficient size of labor being employed on the input

side. At the output side, the value of the products can only be considerable (sellable) when there many customers want to exchange money for the product. So on both sides, there is *collectivism needed*. This will lead to the other concept of Capitalism where there is an undertone of social confrontation.

The first process in the social capitalism is that the society split into two groups: the one that has ownership of the tools together with the raw materials, and the majority of the people who have to operate the machinery to get plenty of products out. Here we arrive at the metaphor of master and slave relationship which ws discussed earlier. But this view dates from the agricultural societies when the goods were produced primarily to fulfill the basic needs. The consumer goods on the other hand, need consumption by the people who operate the machines in the factories. We start at looking at people from two sides: as laborers and as consumers at the same time, and in opposition to the owners of the tools. The signs of wealth are now distributed over three parties: the Capitalists in the first place, the Laborers who can participate in the production/services processes and as a third party, the same laborers and capitalists having money to participate in the buying spree. For the Laborers, we see a split: the laborer who can participate in the process and the person who is excluded. For those who participate will the split between them and the capitalists remain as the older relationships of master and slave kept in balance by the mutual interests. The historical tensions also remain. Either you accept the master's conditions, or you have no income. The conditions have changed along the globalization process. Health and money were the initial signs of trade in the early days; now this has broadened with flexibility, specialist skills, and network participation. On balance with the Capitalist (as a system) the laborer will get access to affluent consumption and a kind of partnership with the Governmental Social Services. Those people who are excluded from the Capitalist process, have only the Social Services as partners. The tensions between all parties are part of the process and will manifest all the time under different conflicts.



The Labourer, who cannot participate into the Capitalist machinery, has only the State to call upon to survive. But also the State is no more what it was in the past. The Capitalist Corporations no longer have State borders. The taxes that these corporations have to pay to the State are minimized by competition between the States and the power of the Capitalist lobby machines. Bottom line. it means that in society the contribution of Capitalism of Products tends to create more value for more people (better products of more needs) but at the cost of a bigger gap in individual material wealth between those who own the Capital, the people who can participate in the Capitalist process, and the people who drop out of that process. This happens TODAY. Moreover, *labor* becomes a *commodity* which is tradable as it became a *sign*. Not only the inputs to the Capitalistic System of labor, commodities, and materials, and the capital like machinery, Brand, intellectual property and organizational assets like global markets; **all have become signs**. Those signs can act freely and separate in the New Capitalistic System. The production tools have no longer a link to the brand or the place. The financing of corporations lives an own life detached from products and brands. Ownership is fluid. Nobody knows who steer and control the system. The system seems to be self-supporting and driven by forces that nobody can grasp.

D. As the Capitalism of Products touches a point of saturation, and the globalization has reached all corners of the globe, the inner (mysterious) process of Capitalism comes at a new turn. What did bring Capitalism as an Economic System? The result is so far a Social System with clear deficiencies which might be inherent to the Capitalist System namely: inequalities, structural

unemployment and a never-ending expansion which is needed to sustain the system. The unlimited growth from the past has created a big strain on the resources, and the environment, what will push the system to shift gear. We have seen in the development of Capitalism the role of Tools. So far the tools have facilitated the production of physical consumption goods. Our satisfaction no longer lies in possession of goods. A mental shift is happening right now. There are limits to the joy of acquisition of goods. Emotions, even when temporarily and volatile, get more attention. These needs are activated by amusement from video, games, and the virtual world. The new tools are the **Media** in all its content, hardware infrastructure, and **Culture**.

We can call this the Capitalism of **Mental Consumption**. It is the new *fluid* society where the people melt together with the products. We no longer buy goods to show off, we no longer go to a movie for a distraction, no, we need to feel happy all the time and everywhere. Again it will be the Signs that control the game. Bottom line we can conclude on Capitalism that it all becomes a matter of SIGNIFICATION.

Money becomes Wealth with a new measure Price. The whole is spinning round signs like:



I have started the discussion on the model of Capitalism to find out if the imperialistic behavior of the Sign System is comparable to Capitalism. Common terms used are *transcendental, collectivism, opposite positions that join, differentiation, inequality, dynamic changes*. Maybe ***Capitalism is simply a system that makes use in a clever way of the processes of the Sign System.***

3.5 WHERE IS SOCIETY DRIFTING TO ?

Where do we drift to? Here we follow Jean Baudrillard in his books 'The Consumer Society Myths and Structures 1998, and Symbolic Exchange and Death 1993.'

Just as medieval society balanced on the dichotomy of God and the Devil, so does the society of today balance on consumption and its denunciation. Consumption is an *active form of relationship* (not only to objects but also to society and the world). In this way is consumption a way of systematic activity with a global response which founds our entire cultural system. In the past in Europe, God and the Church delivered the soil for the human exchange. Spoken we must say that *wealth is not based on goods but human exchange*; and, since the latter is endless, wealth is unlimited. You can possess whatever you want, when you have no contact with whoever to get the stuff, to discuss, to share, to exchange, to protect, to envy, to show off, etc., you will feel miserable. Centuries of Christian Religious Dominance has programmed our DNA with the idea that the purpose of life is salvation. We have to live a correct life to be rewarded which salvation which is eternal happiness. We have learned that to obtain happiness, you must *exchange* something. Religion has been the first trading machine. Exchanges were in spiritual goods which could not be grabbed anywhere and which relied solely on Belief. This is the great exchange for the religious people. Only heaven can give that eternal happiness, and as all people strive for salvation, the drive for happiness is the same as the drive for equality. In God's eyes, we are all equal. This dogma has made it easy to switch from a religious society to our modern consumer society.

Happiness comes from affluence, which is guaranteed in heaven.

In fact is Capitalism just an extension of the system of belief. Just as the religious person has to sacrifice lots of things, to share and to obey and offer his life to God, so does the laborer. God is Capitalism, and the priest is the Master. The Capitalist system is equally based on conditional promises, and the reward in life is that you gather in life needed to live on and continue to sacrifice to the new Consumer God. In the Capitalist system, it is the dream of the worker to become one day a Capitalist like becoming a God. Ultimately then you are free; you obtain the freedom which is also given by Death.

Just as the Catholic Church had to grow so can Capitalism only exist based on growth. To reach materialistic affluence growth is needed. To go to Heaven, you must be baptized and any soul that has not been converted end in Hell. If you do not participate in the Capitalistic system, you will be excluded from society. But with growth comes inequality. Inequality drives us to action and competition, which results in growth. But in its turn will growth create more inequality; the system is self-sustaining. The system moves around in different shapes, at different places and different times. This system we can call *Culture*.

Jameson wrote about this:

'The prodigious expansion of culture throughout the social realm is a result of the development of Capitalism. Media Culture is commercial culture: its contents is commoditized, its communications proceed to make money, what means that life within the media is also living within capitalism.'

This brings us back to Karl Marx and the role of goods in Culture. No doubt that an explicit role between goods and culture has emerged in consumerism. The relationship between goods and people are not rational that at least is confirmed by the marketers. There is no logic which controls the decisions which the buyer takes when he buys a good for personal or, social needs. In the early phase of social evolution, the utilitarian decisions had the overhand. In the new area, all kind of goods takes an active role in our decisions. Goods participate in all aspects of our life. The person is being created together with a set of consumer goods. You as a modern person are encapsulated in clouds of brands and

specific products. These products which show themselves as Signs are the outfit of your public personality. You maintain an intimate relationship with your Smartphone, health club, perfume and your car, what means that on the collective level, commercial Brands become part of social management. The media culture will program you with the aid of Brands. Advertising plays in this culture a double function: first, has the Brand to catch the attention to sell its products, and second with the help of the Brand will you, as a buyer of that Brand contributes to the *personality* of the product and the Brand by showing it together with your personality. In Consumerism, Bodies and Products should knead together to one dough that will be baked and served to the new Capitalist. In the Production Capitalism, it was manual labor which was extended by machine and mechanization what was driving Capitalism as a value creation machine and a machine producing an endless stream of goods. Now Capitalism is employing the eyes of the laborers. Remember that mankind's abilities come from the coordination of eyes, hands, and brain. So far the brain helped the hands with the creation of machines and by the design of the Capitalist System. This did not come overnight; the machinery is the result of an accumulation of personal human intellect that became part of the Human System Intellect. Now that our hands have perfected; our evolutionary system has started to extend the capabilities of our eyes. Apparently, this happens in the same Operations System of Capitalism in which we operate now. With the new role of the eyes, we enter the reign of the Visual. The Visual is still under the supervision and control of the Production Capitalism and the new heir of Consumerism. Will the Visual Innovations drive Capitalism to the next stage of absolute global systems dictatorship?

We know that in Capitalism the Control and Management of the States have fallen mainly in the hands of big corporations which in some cases claim their social agenda under the names of affiliated Institutions. The system, on which the creation of States is based, can apparently hold its stance for existence against the arguments of the Capitalistic System. The budgets of many corporations are much bigger than the GDP figure of many States. These corporations have no borders, only board meetings. Throughout history, we

have learned that any Social system was meant to create *order* and to uphold *meaning* in the system which ends in defending *values*. States tend to elevate values to universalities; just think of the drive of Western States for Democracy in all corners of the globe. The Capitalist Systems tends to spread its operation globally in an imperialistic way. In history, there are many examples of different Economic system existing side by side and where the exchange was purely Trade. Even today China's Economic System is fighting, in order not to be engulfed by Western Global Capitalism.

Where is Society drifting to?

The answer is: we do not know. We even do not understand how complex dynamic systems like Capitalism, really works. We only do see the signs that come out of the system; inequality is such a sign. Some people will designate Capitalism as the Great Intellect which acts as the motor of species evolution. In that case, we might expect that the Great Collective Intellect would also give answers to poverty and the environmental headache.

So far we walked the path of socio-economic development. There is a second path. That road is the primary System of Evolution which is the survival of the species. Both are systems which have a *purpose* of existence and evolve dynamically to an unknown destination. But how should we understand these systems?

We can grasp what means mechanical systems. A machine is invented to execute a function; there are clear guidelines for the operator, and there is a purpose for the owner. The operator also has a purpose. By lending his energy to operate the machine, the operator earns a living by which he can build a stable family and social life or pursue a personal dream. This is not different from the owner, except the choice of the ambition, which is true as long as the owner is an individual. When there are more owners of assets from cooperation, the purposes of the owners individually is filled in differently, according to their private needs. In this way, the complexity and the meaning of the term 'ownership' will change.

Ownership becomes a system and as with all system driven by human interactions will the system's behavior become unpredictable. When we cannot grasp a system's operation in rational terms or mathematical formulas, we say that the system is self-regulating; at least when the system has stable modes in time and does not explode or implodes. Self-regulating systems are studied by the observation of the variations of its signs (parameters) against variations in the environment or constraints on the system. That is the way how to study chaotic systems. So far we know of two social economic and global chaotic systems that influence our life, namely the Evolutionary Natural System of Species and the man-generated Capitalistic System. People claim that the Capitalistic system is self-regulating because so far the system has not collapsed (mainly because Capitalism still has found ways to expand).

By building on these observations, we could conclude that the meaning of our current social system lies in Capitalism. In this way becomes Capitalism, the *universal* driver of mankind's evolutionary system. This much-contested thesis is contrary to the other view of the sociologist Niklas Luhmann who remarks that the Evolutionary success does not happen because of universalization, but rather in the constrain and mobilization of the medium; not in loving everyone, but in loving a randomly chosen other person. [Niklas Luhmann, 2008: Love a Sketch]. This means that the orientation and communication are in the first place on an elementary scale of the individuals as couples or small societies. Both evolutionary alternatives are steered by signs the same way as it happens for all living species. No wonder that the signs which control those relationships are applied by the great Capitalist Medium System. In this way, we can question whether Capitalism is a mime of the Evolutionary System?

SEDUCTION is one of the key signs in the Evolutionary System together with Love, which by the way, is the theme of the women. We are back in Sign paradise of the media and advertising.

The laborer is seduced by the capitalist master to exchange his labor for money, which is a 'promise' sign that you can exchange for something else. The capitalist is seduced by the system, as by taking a risk and being clever,

he or she can touch more money than the other. More esteem and power looms at the end. A major category of signs of seduction are consumer goods, and that is where master and slave meet: the one can produce the stuff, and the other can consume the goods. Capitalism is making smart use of the potential of seduction. Moreover, Capitalism has the tailwind from Globalisation.

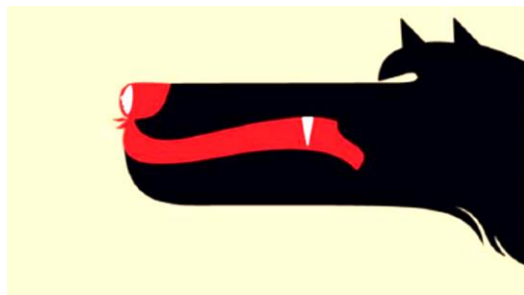
Globalization is according to Baudrillard a technical happening about markets, tourism and information. Universalities, on the other hand pertains love, human rights, values, democracy, and freedom. The problem with the Globalization is that it seems irreversible while the Universal has to defend itself all the time. *Globalisation has no signs of its own*, it simply steals them and dismantles the values of the Universal with the purpose to enslave them for the new Sign System Empire. *The Universal itself has is encapsulated as a Macro Sign*. The universal is itself globalized, democracy, human rights circulate in the same way, through the same channels as any global product: like oil or capital. [Baudrillard].

Culture has become a consumable where you have to participate. You hardly can choose yourself; it's all done and prepared by the media. What you get is packed with lots of other stuff because you have to book for the event via specific media channels which load anything that might bind you for further consumption of the same kind of culture. Non-cultural stuff gets injected with a culture so at the end the meaning and value of culture has evaporated. Culture has become another fetish product like BMW and Porsche. Baudrillard finished this topic with: 'it is not the fact that cultural goods become a market and a marketable product, that is dangerous. It is not the fact that aesthetic values become an exchange value or a speculative value, that is pernicious. What is dangerous, we might say, is the fact that economic values, market values, prices, money, speculation, become an aesthetic value, the source of judgement, of pleasure and aesthetic fascination'. This degeneration of universal values is illustrated in next magazine poster out of Revolutionart #17.



Baudrillard ends with: ' So we live, sheltered by signs, in the denial of the real. The content of the messages, the signifieds of the signs are largely immaterial. *In all essentials, however, we are returning, in strict terms, to the primitive state, which is that of absolute penury, the state of the animal or the native, all of whose energies are devoted to survival.* '

This is the raw prospect of the modern 21st century. As we no longer live a collective life, in the struggle for our survival we are on our own with our genuine Self and give a Sign of Life in the jungle of the Life of Signs, and Society will, after all, continue to live in a fairy tale of the good Signs.

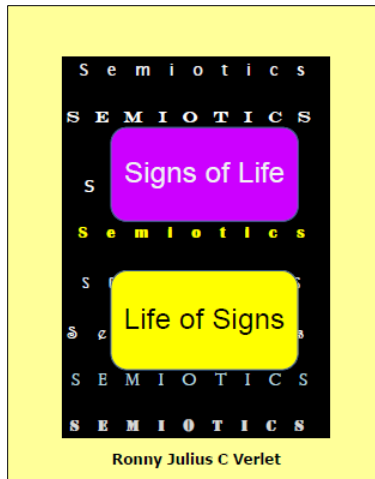


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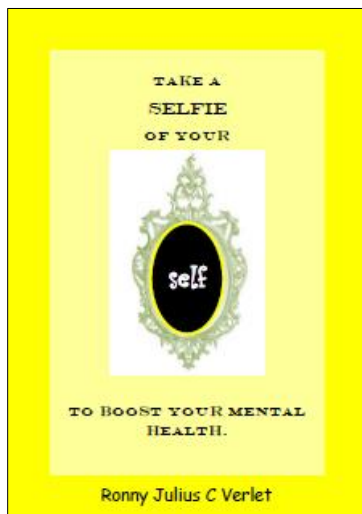
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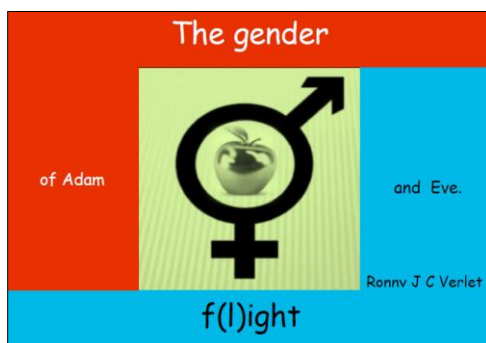
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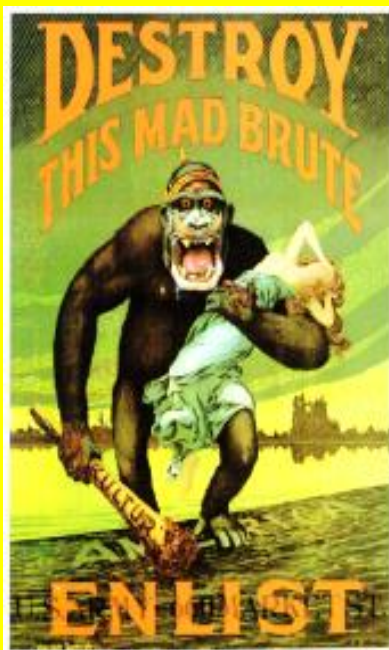
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